The Rev.d W. Tasker.

Published as the Act directs, June 4th 1798.

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SELECT ODES

OF

PINDAR and HORACE,

TRANSLATED:

TOGETHER WITH

SOME ORIGINAL POEMS;

Accompanied with NOTES,

CRITICAL, HISTORICAL, AND EXPLANATORY.

By the Rev. WILLIAM TASKER, A. B.

QUOD SI ME LYRICIS VATIBUS INSERES. *Hor.*

IN THREE VOLUMES.

VOLUME I.

SECOND EDITION.

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PREFACE

To the SECOND EDITION.

—— *Nonumque prematur in annum.* HOR.

—— Keep your piece nine years. POPE.

THOSE, who make long apologies for the long delay of their publications, tacitly pay no ſmall compliment to themſelves: the preſent author, therefore, ſays little in his own vindication, though he might almoſt literally ſcreen himſelf under the ſanction of the Horatian motto: but, the reaſon of his giving a *ſecond* Edition of *this* Volume, previouſly to any publication of the Second, was the very incorrect ſtate of the *firſt* Edition, as well as the great demand for it, and the inſufficiency of *copies* to ſupply the numerous ſubſcribers.

After the favourable reception which the former edition met with from the public; he would have thought himſelf inexcuſable, if he had not endeavoured to render the preſent more worthy of their approbation. He hath therefore given it a general reviſal; and, having paid a due deference to every friendly hint and candid criticiſm, he hopes that it will appear, in its new dreſs, without many of thoſe glaring faults and inaccuracies, which he is conſcious muſt have offended the elegant and refined taſte of the preſent age; and which could be only excuſed by the hurry of compoſition, ariſing from his peculiarly unfortunate ſituation: —that, however, he is not ſtiff in opinion, or rooted in error, by ſelf-approbation, will appear to the moſt faſtidious Critic, who will compare this Edition with the former.

To ſome of the moſt diſtinguiſhed Literati of the kingdom, he returns his thanks for their approbation,—to his friends for their remarks,—

remarks,—and to all thoſe who have done him the honour to publiſh their thoughts, for their animadverſions, in whatever form they may have been conveyed.

The public Critic cannot be too often reminded, that the following ſpecimens given from Pindar, are taken from the moſt inferior and unpoetical of all his Odes, as being perhaps beſt adapted to the abilities of the Tranſlator; who could wiſh to refer the preſent verſion, to ſuch as are converſant with the Greek language; were it not for this unlucky circumſtance, that thoſe gentlemen, who beſt underſtand the Claſſic Authors in the Original, ſeldom or ever reliſh any Tranſlation.

If, however, the following attempts continue to retain the public favour; all that large collection of *Pindar*'s Odes, not tranſlated by *Weſt*, will (with due encouragement) be ſoon

given to the world; though it cannot be rendered within the terms of the preſent ſubſcription.

Exeter, Auguſt, 1790.

N. B. The SECOND VOLUME (conſiſting chiefly of original Poems) is now in the preſs, and will be delivered with all poſſible expedition:—thoſe who have ſubſcribed for more than one copy, or have paid their full ſubſcription, will be likewiſe preſented with a copy of this Second Edition.

PREFACE

PREFACE

To the First Edition.

Deciſis humilem pennis, inopemque paterni
Et Laris et fundi, paupertas impulit audax
Ut verſus facerem. HOR.

— — — — — —
— — — — — —*

Oppreſſion blaſted all my golden views,
And Penury inſpir'd my daring Muſe.

IF it be true that good Wine needs no Buſh, it is equally true that bad Wine deſerves none. What then ſhall the Author of the following ſheets ſay in his own defence? Who is ſo thoroughly convinced of the amazing variety of

* The former part of the Engliſh paraphraſe (in which, by the bye, through errors of the preſs, the intended force of alliteration was entirely loſt) is now omitted; the litigious Brother-in-law there alluded to being ſince dead—and to the worſt of bad men, in the ſame predicament, ſhould be extended the liberality of the Claſſical adage, "*De mortuis nil niſi bonum.*"

of poetical talents, requiſite for the happy execution of the Lyric verſe, that he never (under any circumſtances) ſhould have ventured to attempt this arduous work; had he not, in ſome meaſure, been thereto emboldened by the unexpected ſucceſs of ſome former Lyric pieces, viz. The *Ode to the Warlike Genius of Great Britain*, &c. And had he not been invited likewiſe to this work, by ſome of the Literati; to whoſe judgments he paid too much reſpect, not to comply with their requeſts. The Hotian Motto will convey to the learned Reader, a declaration of ingenuouſneſs, ſeldom profeſſed by any pretender to poetry ſince the Auguſtan age; and the Horatian wits, it is preſumed, on ſo frank a confeſſion, will forbear to apply the obvious reflection, contained in the lines following; until the Author ſhall be as happily ſituated as the Courtly Roman was, at the time when he wrote the Epiſtle to Julius Florus, under all the pleaſing circumſtances of affluence and learned leiſure; ſince the

the application can then only come with equal force and propriety. The Author, however, would not have it underſtood, that he writes poetry, *invitâ Minervâ*, or againſt the bent of his own inclination; on the contrary, it was always his misfortune to have an unlucky propenſity for thoſe undowered Ladies, the modern Muſes: and he hopes, that he is at leaſt poſſeſſed of one eſſential piece of knowledge, viz. the conſciouſneſs of his own defects; and trembles to lay his haſty and incoherent compoſitions before the nicely-judging Public, fearing they may not merit their attention. And if there be any fortuitous reſemblance between a proſcribed Roman Poet, and a ſequeſtrated Rector of the Church of England, he only arrogates to himſelf the unfortunate part of the ſimilitude; and hath only to wiſh, that among the very diſtinguiſhed literary characters, high titles, and reſpectable perſonages, that do honour to his ſubſcription, he may merit the patronage of one MÆCENAS: And he begs to inform

inform his ſubſcribers, and his readers in general, that the complicated diſtreſs, unparalleled perplexity, and embaraſſments, under which the work was executed, are the beſt, and perhaps the only reaſonable excuſes, for its manifeſt errors and imperfections of all ſorts. It is preſumed likewiſe, that the claſſical Reader will not be offended at the addition of many of thoſe explanatory notes, which are intended only for the uſe of the merely Engliſh reader; and that the ſubſcribers will excuſe the little alteration in the terms of the propoſals, in printing the whole in three Volumes Octavo, inſtead of two Volumes Quarto, as it was at firſt propoſed; and the more ſo, as this innovation was occaſioned by the joint requeſt of many of the ſubſcribers.

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A

SHORT ACCOUNT

OF THE

LIFE of PINDAR.

THIS Prince and Father of Lyric poetry, according to Suidas, was born ſome time in the 65th Olympiad; about the computed year of the World 3400; 518 years before Chriſt, and 236 years after the building of Rome: His father's name was Diaphantus, or, as ſome ſay, Schophelinus; though it is moſt probable, that theſe were only different names for the ſame perſon: His mother's name was Myrtis.——All writers agree, that Pindar was a Theban, though it appears that Cynocephalon, a ſea-port village on a promontory in the territory of Thebes, the capital city of Bœotia, had the faireſt right to the honour of his birth. He flouriſhed about the time of the expedition of Xerxes, in the 77th Olympiad, being then about 40 years old, contemporary with Æſchylus, older than his rival Bacchylides, and conſiderably younger than Simonides, the Cean;

Cean; of whom he is ſaid to have been a pupil, or, as the Greeks term it, ακροατης, a hearer.—Simonides was remarkable for his plaintive elegiac odes, and to theſe Horace alludes in the following line,

Ceæ retractes munera Næniæ:

Catullus likewiſe alludes to his tender and affecting manner, when he ſays, *triſtius lacrymis Simonideis.*—Pauſanius tells us, that Pindar was ſo highly honoured in his life-time, by Apollo, the God of Poetry, that he was pleaſed to order an equal ſhare of the firſt-fruit offerings brought to his ſhrine, to be ſet apart for his poet; and that he permitted him, in his temple at Delphi, to ſit in an iron chair; in which he uſed to ſing his hymns, παιανας, in honour of that God; this chair was remaining at the time of Pauſanias, (who lived in the reign of Antoninus the philoſopher) and, as he himſelf ſays, was ſhewn to him as a relict of great value.—Plutarch, in his romantic ſtile, records the following anecdote: "It is reported," ſays he, "that his (Pindar's) verſes were loved and ſung by Pan, and that when Pindar heard that rural deity repeating them in the mountains, he was affected with no ſmall joy." Many other extravagant conceits are fabled of our bard; as, that in his childhood,

honey

honey diſtilled from his lips, as a prognoſtic of the future ſweetneſs of his ſongs; and that the Nymphs danced in honour of his birth, &c.

Wherever he was born, it is pretty certain that he lived the greateſt part of his time in the city of Thebes, near the temple of Rhea, not far from one of the gates of the city called the Neïtid Gate, ſituated over the Dircean Fountain, from whence he was diſtinguiſhed by the name of the Dircean Swan:

Multa Dircæum levat aura Cycnum.—HOR.

Pauſanias likewiſe informs us, that he ſaw the ruins of his houſe, which were remaining in his days; and this is that identical houſe which Alexander the Great preſerved, even at the time that he razed every other, throughout Thebes, to the ground.—How very irreſiſtible is the force of poetry, ſince it could captivate the mind of the Conqueror of the World!

The end of two Greek Lyric Poets was ſomewhat ſingular. The ſportive joyous Teian* Bard, (who in ſuch ſprightly numbers ſung the juice of the grape) was,

* Anacreon.

was, as hiſtorians inform us, choaked by a grape-ſtone; and our Theban Lyriſt, ever fond of viewing and celebrating the Gymnaſtic exerciſes, died ſuddenly at a Gymnaſium,* and left only two daughters behind him. He died, according to Dr. Blair, about the middle of the 86th Olympiad; and, according to Bacon, Simpſon, and the moſt plauſible accounts, in or about the 80th‡ year of his age: A good old age for a poet, whoſe fame will never die, while Lyric poetry ſhall be admired, or while the Greek language ſhall be read.

* Stanyan, in his Hiſtory of Greece, ſays, that Pindar having prayed to the Gods to give him the moſt deſirable thing in life—died ſuddenly—leaning his head upon a boy whom he loved.

‡ Gillies, in his Hiſtory of Greece aſſerts, that Pindar's long life almoſt compleated the Revolution of a Century.

AN

AN ESSAY
ON THE
WRITINGS, GENIUS, and NUMBERS, OF PINDAR.

Ἔγραψε δ' ἐν βιβλίοις ιζ, Λωρίδι διαλέκτῳ, ταυτα: Ὀλυμπιονίκας, Πυθιονίκας, Νεμεονίκας, Ἰσθμιονίκας, Προσῴδια, Παρθένια, Ἐυθρονισμους, Βακχικὰ, Δαφνηφορικὰ, Παιᾶνας, Ὑπορχήματα, Ὕμνους διθυράμβους, Σκόλια, Ἐγκώμια, Θρηνους, Δράματα τραγικά ιζ, Ἐπιγράμματα ἐπικὰ, καὶ καταλογάδην, Παραινέσεις τοις Ἕλλησι, καὶ ἄλλα πλεῖστα.

CÆTERUM ſcripſit, libris ſeptemdecim Doricâ dialecto, hæc; Olympionicas, Pythionicas, Nemeonicas, Iſthmionicas, Proſodia, Parthenia, Enthroniſmos, Bacchia, Daphnephorica, Pæanas, Hyporchemata, Hymnos dithyrambos, Scolia, Encomia, Lamentationes; Fabulas tragicas ſeptemdecim; Epigrammata epica; item ſolutâ oratione, Admonitiones ad Græcos, aliaque plurima.

BY the above extract from Suidas, we ſee (comparatively ſpeaking) how very few of Pindar's writings have reached the preſent age; only thoſe comprized under the four firſt enumerated titles, being compoſed in praiſe of the Conquerors in the four ſacred Games of Greece, viz. the Olympic,

the Pythian, the Nemean, and the Iſthmian; and to theſe, Horace alludes in the following lines:

Sive quos Elêa domum reducit
Palma cœleſtes, pugilemve equumque
Dicit & centum potiore ſignis
Munere donat.

But by theſe lines,

Seu Deos, regeſque canit Deorum
Sanguinem ——— ———

he adverts to Pindar's Hymns in honour of the Gods and Deified Heroes, as well as his poems in honour of Apollo.

And by the words,

Flebili ſponſæ juvenemve raptum
Florat ——— ———

to his θρηνοι, or elegies. But by his particular alluſion to the boldneſs of our author's Dithyrambics, in the words

Seu per audaces nova dithyrambos
Verba devolvit ——— ———

If we conſider the fire and impetuoſity of Pindar's natural genius, we have, perhaps, but too much reaſon to lament the loſs of thoſe ſupernatural flights of

of his Muſe, as the moſt irreparable one, which the poetical world hath ever ſuſtained,

The beſt, and perhaps the faireſt judgment, that was ever paſſed upon the compoſitions of Pindar, is recorded in the impartial page of Longinus, (one of the moſt judicious critics that ever exiſted,) and who, while he blames the correct mediocrity of the writers of his and former days, cites Pindar, Sophocles, and Homer, as inſtances of a glorious deviation. The tranſcendent ſublimity, and, at the ſame time, inequality of our author, are ſuch as could not eſcape the obſervation of the moſt ordinary reader, much leſs therefore of the critic of Palmyra; who, when he hath aſſigned reaſons why inferior geniuſes can be correct, and why exalted ones ſeldom can, concludes with this ſtriking obſervation, "But who would not rather be Pindar than Bacchylides?" The unextinguiſhable fire of true genius ſhineth brighter through a length of years; while falſe genius, (that ignis fatuus of the intellect,) after having bewildered its votaries for a ſhort time, is itſelf for ever loſt in utter darkneſs.

Some fragments of Bacchylides, that are ſtill extant, evince the mediocrity of his poetical talents; and yet he was once the formidable rival of the mighty Pindar. In like manner, art and Ben Johnſon, in this kingdom, once held a competition with Shakeſpeare and nature: to borrow a phraſe from the bar, there ſcarcely ever was a caſe more in point; the ſweet ſwan of Avon was in the drama, what the bold ſwan of Dircè was on the lyre: both in their reſpective provinces equally inimitable. They were both endowed with that wildneſs of imagination, which always accompanies an elevation of genius; the one caught the living manners as they aroſe in the various ſcenes of many-chequered life; the other painted in glowing colours, the athletic exploits of an heroically-romantic age, and was literally poſſeſſed of that *fine phrenzy, which the Engliſh dramatiſt deſcribed; they both deſpiſed, and nobly deviated from, the laboured rules of art; and both occaſionally ſnatched graces beyond the reach of any, and were irregularly and magnificently great.—Cowley, in his imitation of Horace, ſings,

"Pindar is imitable by none,
"The Phœnix Pindar is a vaſt ſpecies alone!"

as

* The poet's eye in a fine phrenzy rolling.—SHAKESPEARE.

as if by the latter part of the metaphor, he would hint ſomething of the originality and daring ſublimity of a poet, who ſeems to ſwallow up every thing in the rapid vortex of his unbounded imagination; and whoſe glowing ſtile is full of the boldeſt figures.—Apoſtrophe—perſonification—hyperbolé—unexpected digreſſion—and daring deviation——characterize the numbers of our lyriſt; together with that abrupt tranſition, which, as it gives ſurprize to the reader, is ſo far from being any defect, that it conſtitutes the peculiar and eſſential beauty of the bold ſtyle of Lyric poetry. In his wildeſt and moſt eccentric flights, however, the Theban bard never loſes ſight of his main object, and connects ſeeming inconſiſtencies, by the inviſible chain of magic harmony; and is perhaps never more conſiſtent, than when to vulgar cold-blooded readers, he appears inconſiſtent; and is, if the expreſſion may be allowed, upon the whole poetically-coherent, when to a proſe-critic he may appear proſaically-abſurd. Devoid of all appearance of art and affectation, he is every-where full of the venerable graces of ſimplicity, and the majeſty of nature, conveyed in the ſtrong ſtile of ſententious brevity: no forced antitheſis, nor any of thoſe falſe thoughts,

puerilities, and quaintneſſes of wit, that diſgrace his illuſtrious imitator Cowley. The very faults of Pindar are the faults of genius; and are no other than the exceſſes of great and diſtinguiſhed beauties: ſuch as, a wild imagination, uncontroulable enthuſiaſm, and extravagant poetic ardour, often too violent to be quenched by the cold water of ſober diſcretion.

The following lines of Horace, originally intended to deſcribe the unequal current of the river Tiber, moſt happily expreſs likewiſe the exuberant and unequal flow of Pindar's numbers.

——— ——— ——Fluminis
Rĭtu feruntur, nunc medio alvo
Cum pace delabentis Etruſcum
In mare, nunc lapides adeſos,
Stirpeſque raptas, et pecus et domos
Volventis unâ, non ſinê montium
Clamore, vicinæque ſylvæ:
Quum fera diluvies quietos
Irritat amnes.

The

The tide of Pindar,* like a running ſtream,
Is ſometimes high, and ſometimes low,
A quiet ebb, or a tempeſtuous flow;
And always in extreme.
Now, with a noiſeleſs gentle courſe,
It keeps within the middle bed;
Anon it lifts aloft the head,
And bears down all before it with impetuous force:
And trunks of trees come rolling down,
Sheep and their folds together drown:
Both houſe and homeſted into ſeas are borne,
And rocks are from their old foundations torn,
And woods, made thin with winds, their ſcatter'd honours mourn.

DRYDEN.

Or, if the preſent tranſlator of Pindar may be allowed the liberty of forming a new compariſon, drawn from the amazing diſcoveries of modern aſtronomy; he would ſay, that Pindar's Muſe of fire was like an eccentric intenſely-heated comet, ſince in her aberrations through the heavenly regions of invention, tho' ſhe

* This line is a little altered to ſerve the preſent purpoſe, but the reſt is verbatim from Dryden's excellent tranſlation.

ſhe takes ſuch vaſt revolutions in the unlimited æther of imagination, ſhe never loſes entirely her intenſe heat, and never fails, at her due and ſtated period, to come back again to her bright ſun of poetic genius.

In ſhort, after all his inequalities, every bold and ardent word in the immortal Theban, breathes the true and genuine ſpirit of poetry, in an almoſt unlimited variety of numbers.

Having premiſed thus much on the general ſpirit and ſublimity of Pindar's Odes, in which almoſt all are agreed; it ſeems neceſſary to be more particular, concerning the regularity and irregularity of Pindar's numbers; as, on this point, the judgment of antiquity, and the faſhionable criticiſm of the age, differ ſo widely.

——— Numeriſque fertur
Lege ſolutis,

is the ſtyle in which the Roman poet and critic ſpeaks of our Greek poet: and this ſentence hath been held orthodox by the critics of nearly 1800 years.——Congreve, in the laſt age, and the very ingenious Mr. Weſt, of this, reprobate the opinion. Pindar irregular?

irregular? ſay they: nothing can be more regular. Theſe ingenious men have very clearly proved the regularity of Pindar in ſome prrticulars; the grand queſtion therefore now is, Whether he is, upon the whole, regular or irregular? To determine this queſtion, let us ſtate a plain matter of fact, and let the learned reader judge for himſelf:—In moſt of Pindar's odes (that are now extant) the ſtrophe and antiſtrophe conſiſt of the ſame number of lines; and the lines of the one correſpond to the ſame numerical lines of the other, viz. the firſt line of the antiſtrophe correſponds in length and meaſure to the firſt line of the ſtrophe; the ſecond to the ſecond, the third to the third, and ſo on, as often as the ſtrophe and antiſtrophe are repeated in the ſame ode: though, at the ſame time, there are no two lines of the ſame ſtrophe or antiſtrophe alike, either in length or meaſure. The ſame holds good in general of the epode, which, in every repetition, in the ſame ode, conſiſts of the ſame number of lines; and which anſwer to each other, in the ſame manner as the correſponding lines of the ſtrophe and antiſtrophe: though no two lines of the ſame epode are alike. This is the caſe in moſt of Pindar's odes, but not in all; for there is one ode in particular, (the 14th,

or

or laſt Olympic) conſiſting of two ſtrophies only which do not correſpond to each other in any one reſpect whatever; there being no two lines alike throughout the whole ode; and beſides, the ſecond ſtrophe is ſhorter by a verſe than the firſt: But moſt if not all the other odes of Pindar, that conſiſt of ſtrophe and antiſtrophe, do correſpond to each other. Some odes, again, conſiſt entirely of colons, or ſtanzas, of eight or ten lines each; and theſe ſtanzas generally correſpond to each other, in the ſame manner as the ſtrophe and antiſtrophe: though no two lines in the ſame ſtanza are of the ſame length or meaſure. It is very remarkable, likewiſe, that no two odes in all Pindar are of ſimilar verſification; and yet this is a perfect regularity of numbers, cried every modern critic, (on the implicit authority of Congreve and Weſt,) whether he himſelf hath ever read Pindar or not. Whatever was our author's reaſon for this individual partial regularity, it doth not much affect a modern reader; yet it is rather ſingular that that gentleman, who is ſo ſtrenuous an advocate for the general regularity of Pindar's numbers, hath moſt ingeniouſly aſſigned the reaſon of this particular regularity; for, after quoting a paſſage from the Scholi-

cholia on Hephæſtion, he adds, "From this paſſage it appears evident, that theſe odes were accompanied with dancing; and that they danced one way while the ſtrophe was ſinging, and then danced back again while the antiſtrophe was ſung; which ſhews why thoſe two parts conſiſted of the ſame length and meaſure. Then, when the dancers were returned to the place whence they ſet out, before they renewed the dance, they ſtood ſtill while the epode was ſung.—If the ſame perſon both danced and ſung, when we conſider how much breath is required for a full ſong, perhaps one may incline to think, that the ſtrophe and antiſtrophe partook ſomething of the recitative manner, and that the epode was the more compleat air."

It is obſervable further, that though the corresponding lines of the ſtrophe and antiſtrophe in the ame Ode of Pindar generally agree very minutely, with eſpect to the number of ſyllables; the Scholiaſts are ften at ſome pains to make the quantity of the ſyllales correſpond; and, to effect which, they are ſometimes obliged to make free with the common quantity f the eſtabliſhed Greek Proſodia—"Metrum laborat" is

is no uncommon complaint among the very beſt annotators on Pindar. The Scholiaſts ſeem to try Pindar's verſification by an ex-poſt-facto law of criticiſm; and, by adopting all the more modern terms of different meaſure and quantity, give ſome particular title to almoſt every kind of verſe in Pindar: whereas they ſeem to forget that their pompous ſtile of verſe and meaſure, Ionic, Acataleptic, Hypercataleptic, Brachy-cataleptic, Pæonic, Antiſpaſtic, Iambic, Trochaic, &c. &c. were names that Pindar in all probability never even heard of. As poetry was manifeſtly prior to any eſtabliſhed verſification, the firſt poets wrote by no other rule of harmony, than their own ear: and the Greek Proſodia was formed from thoſe particular combinations of long and ſhort ſyllables, which were found to have an harmonious effect, in the moſt admired verſes of their poets; and thoſe particular forms of verſes, that were moſt frefrequently uſed by any particular poet, in after-ages were called after the poet's name; as the Alcaic verſe or meaſure, was ſo called from Alcæus, and the Sapphic, from Sappho—But to return from this digreſſion, on the plain ſtate of the caſe above:—Were the Odes of Pindar upon the whole regular or irregular?

regular? and if they were regular, to what a vaſt titude did the regular metre of the Greek Poets ex-end? Or rather doth it not appear, that Pindar's des were in ſome particular reſpects (ſuch as in the iſtributions of the ſtrophe and antiſtrophe, &c.) very egular, but in all others very irregular; and that the reat variety of his verſes, in their general ſtructure, cknowledged no other ſtandard or eſtabliſhed rule han Pindar's own ſenſe of harmony: and who, in all kelihood, firſt made the ſtrophe of each ode, in any ncy-meaſure that pleaſed him beſt; and then took reat pains to make the antiſtrophe correſpond to it; aſt as a modern poet, when he hath made one verſe, s obliged to make the next end with a ſuitable rhime.

Congreve, in two odes of regular ſtrophe, anti-rophe, and epode, hath imitated Pindar's manner vith great ſtrictneſs: though Gray's odes upon the vhole appear to be compoſed moſt in the ſpirit of Pindar, of any in the Engliſh language, except the Alexander's Feaſt of Dryden: and very little, if any hing, inferior to the above-mentioned odes, is Col-ins's Ode on the Paſſions: Maſon, indeed, in ſome f his choruſes, hath ſucceſsfully imitated Pindar's

manner and ſpirit. Akenſide (though he is in general a cloſe copyiſt of Horace) in his Hymn to Chearfulneſs, and in his Ode on Lyric Poetry, hath many truly Pindaric flights. But that moſt beautiful collection of Lyric poetry by the Reverend Thomas Warton, (the late practical profeſſor of poetry in the univerſity of Oxford) from the 'lucidus ordo' and conſiſtent regularity that pervade the whole, appears to be compoſed more in the Horatian than the Pindaric manner.—There is an elegant tranſlation of Pindar's odes in Latin Verſe, by Nicolaus Sudorius; but that learned modern is ſo very cloſe an imitator of Horace, in his manner, ſtile, and verſification, that he hath (if the expreſſion may be allowed) Horatianiz'd* Pindar.

When the preſent tranſlator began the following work, he had never peruſed any Engliſh tranſlation of Pindar; and it is ſurpriſing to think, how very little ſuch an excellent poet hath been tranſlated into the Engliſh language; he now finds, however, that Pindar hath been tranſlated as follows: The whole number of

* ——— Licuit, ſemperque licebit,
Signatum præſenti notâ producere nomen.—HOR. ARS. POE.

of his odes is 45; the 2d Olympic, and the 1ſt Nemean were, many years ago, tranſlated paraphraſtically, or rather imitated, by Abraham Cowley. Eight Olympics, the 1ſt Pythian, the 1ſt and 11th Nemean, and the 2d Iſthmian, have been tranſlated by Gilbert Weſt, Eſq; and are too well known and too much admired, to need any further recommendation; if any fault at all can be found with ſuch finiſhed compoſitions, it is, that they are rather too regular and diffuſe, to be perfect likeneſſes of the rich and nervous conciſeneſs of the original. And it is obſervable likewiſe, in diſ-favour of any ſubſequent tranſlator, that Weſt had too much good taſte not to ſelect the very beſt odes; and in fact he hath broken up all the richeſt mine of Pindar's poetry. A tranſlation of ſix other Olympic odes, being thoſe not tranſlated by Weſt, was publiſhed anonymouſly in the year 1775 or 1777, by a gentleman, on whom they reflect no ſmall honour. Moſt, if not all, the remaining odes of Pindar, have been attempted by Barnaby Green, Eſq; but the preſent tranſlator is too little acquainted with this collection, to be able to give any account of it: the learned reader, who will take the pains to examine it, may judge for himſelf. There are ſome circumſtances that operate

againſt any Engliſh tranſlation of Pindar, beſides the inferiority of our language; when we conſider that one part, even of the literati, are prejudiced againſt Pindar's odes, as flighty and incoherent compoſitions; and that the other part are ſuch enthuſiaſtic admirers of them, that they look upon theſe poems as ſomething more than human; and conſequently will be diſappointed in any tranſlation;† moreover, that the Olympic and other ſacred Games, which were held in ſuch high veneration throughout all Greece, loſe their dignity with the Engliſh reader. Added to all theſe conſiderations, and beſides his own deficiency, there is another matter which operates ſtrongly againſt the preſent tranſlator; ſince, from the circumſtance of his endeavouring to give as many ſpecimens as poſſible, by chooſing the ſhorteſt odes; he hath, in ſome meaſure, been confined to the moſt inconſiderable and inferior compoſitions of a moſt un-equal poet. In the following verſion, whatever was ſtrophe or antiſtrophe in the original, is always marked as ſuch in the tranſlation: ſome of the odes are attempted in regular, others

† Since this volume was firſt publiſhed, one ſingle ode of Pindar hath been tranſlated by Potter, in a ſtile equal to any by Weſt.

thers in irregular meaſure; and of thoſe that are re-ular, each ode is attempted in different verſification, o give greater variety, and to approach, if poſſible, to greater ſimilitude of the original: but how far, after ll his endeavours, the preſent tranſlator hath been ucceſsful in his weak attempts, is (with all due ſub-miſſion and diffidence) ſubmitted to the determination of the candid reader.

N. B. The ſtate and arrangement of the numbers of Pindar in this little Eſſay, have been honoured with the entire approbation of the late Dr. Johnſon, and many other diſtinguiſhed literati.

SECTION the FIRST.

OLYMPIC* GAMES.

——— *Pulverem Olympicum*
Collegiſſe juvat. HOR.

IN anſwer to ſeveral Subſcribers, who deſire ſome account of the Olympic Games,—thoſe, who have not peruſed Potter's Grecian Antiquities, or Weſt's moſt elaborate Diſſertation on the ſubject; or have not read Pauſanias (from whom moſt that is valuable in either is extracted) are informed, that according to the moſt common opinion, theſe celebrated games were firſt inſtituted by Hercules to the honour of Jupiter out of the ſpoils taken from Auges or Augeas, King

* This ſhort account of the Olympic games, and of the particular exerciſes, is entirely added ſince the publication of the firſt edition of this volume. Some of the facts are related on the authority of Potter and Weſt; but the greateſt part are extracted from Pauſanias, the fountain-head of all information reſpecting antient Greece. He was a moſt candid and ingenious antiquarian, who made the tour of Greece in the reign of Antoninus Pius, and ſpent a long time in his journey, and ſcarcely any thing curious or valuable in antiquity eſcaped his obſervation and remark.

King of Elis, whom he dethroned and plundered, on being defrauded of the reward, which that tyrant had promiſed him for cleanſing his ſtables: and for which we have the authority of Pindar himſelf.

ΟΛΥΜΠΙΆΔΑ Δ' ἜΣΤΑ-
ΣΕΝ ΗΡΑΚΛΕΗΣ,
ἈΚΡΌΘΙΝΑ ΠΟΛΈΜΟΥ.——*2d Olympic.*

Alcides, Jove's heroic ſon,
The ſecond honours claims,
Who, offering up the ſpoils from Augeas won,
Eſtabliſh'd to his ſire th' Olympic games.—WEST.

But the firſt regular Olympiad, from which all the Grecians dated their Chronology, (and which may be reckoned as the boundary between the fabulous and hiſtoric times) is generally agreed to have been eſtabliſhed or revived by Iphitus, King of Elis, a deſcendant of Hercules, under the direction of the Delphic oracle, about the year of the world 3200,* according to the Moſaical account, viz. a ſhort time before Ahaz reigned in Judah, while the Aſſyrian empire was in its full glory; 776 years before the Chriſtian æra—about 400 years after the deſtruction of Troy—in the 2d year of Æſchylus

* The preciſe period of time when the Olympiad was regularly eſtabliſhed, is the more minutely recorded here, becauſe it has been almoſt entirely neglected by every writer on that ſubject.

Æſchylus the 12th perpetual Archon of Athens—20 years before the building of Rome, according to the common chronology; but 149, according to the more accurate calculation of Sir Iſaac Newton. The Olympic was, in ſome meaſure, a religious, but much more a political inſtitution: for, beſides the ſpirit of religion, and the curioſity for public ſhews, there were other motives that directed the Grecian ſages: they (as Stanyan obſerves) thought it convenient to re-aſſemble, from time to time, and by theſe common ſolemnities, to re-unite, if poſſible, ſo many different free ſtates, all independent of each other, and no leſs ſeparated by the diſtance of their habitations, than by the diverſity of their intereſt: ſo that one main end of theſe meetings was to debate and ſettle every thing relative to the general good and mutual advantage of the community at large: and thus, in ſome meaſure, to ſupply the want of a common capital for the vaſt extent of what was called Magna Græcia. And as the Amphyctiones (who were repreſentatives of the ſeveral independent cities) always attended, Olympia became the temporary ſeat of the grand council of the nation; and exhibited ſomewhat of an Imperial Court; and where, the delegated meſſengers and attendants from

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the more diſtant parts of Aſia or Africa might negotiate public buſineſs, ſomewhat like modern Ambaſſadors.—The games themſelves exhibited a kind of military ſchool (and a ſchool of temperance* likewiſe) in which the Grecian valour found conſtant employment and liberal encouragement: they were celebrated in the plains of Elis, on the banks of the river Alpheus, near the city of Olympia, for five days together, (during which time a public mart or fair was held, for the benefit of commerce) every fifth year, on the firſt full moon after the ſummer ſolſtice; which the antients always placed upon the 9th day of July; and hence the revolution of four compleat years (the interval between each ſolemnity) was called an Olympiad. The reward of all the victors in all the different exerciſes was an olive-crown, ſaid to have been beſtowed impartially, by the Hellenodics, or, as the word literally imports, the Judges of all Greece; who decided all controverſies whatſoever: and who likewiſe (as is moſt probable by virtue of their ſacred office) proclaimed,

* Agreeably to the ſentiment of Horace, who ſpeaking of a candidate for the crown in the foot-race in the Olympic games, ſays,

Qui ſtudet optatam curſu contingere metam,
Multa tulit, fecitque puer, ſudavit & alſit;
Abſtinuit Venere & vino——— Hor.

proclaimed, or cauſed to be proclaimed, a general ceſſation of arms between any of the States at war, not only during the ſhort time of the feſtival, but for a conſiderable and convenient time both before and after it; in order that every individual, who choſe, might attend in ſafety,—none were expreſsly forbidden but women: the cauſe of this reſtriction is not mentioned by any antient author; though it ſeems highly probable that it was laid upon the female ſex, from a principle of delicacy, becauſe the athletes contended naked.—The vaſt concourſe of people from all parts on the occaſion, were, as Xenophon intimates, ſubſiſted chiefly by the overplus of the ſacrifices (a very ſmall portion being conſumed upon the altar) provided by every city of Greece; and of one or other of which every private man had a national right to partake. But, if we may conjecture from an hint given by Pauſanias, the multitudes ſeemed to have been moſt diſtreſſed for the want of bread; ſince he relates, that a wealthy Grecian farmer, who beſtowed a large quantity of corn among the populace, had for that ſole action, a ſtatue erected to his memory, among the Olympic Conquerors.

As

As a remarkable inſtance of Grecian virtue, we are informed, that none were permitted to contend in the athletic exerciſes but freemen, born in lawful wedlock, and ſuch as had lived untainted by any immoral ſtain on their character: and this may be aſſigned as one reaſon, why the Olympic games preſerved their form and arrangement above a thouſand years; a period exceeding the duration of the moſt famous kingdom, or beſt-eſtabliſhed republics of antiquity.

II.

THE FOOT-RACE.

—— *Curſu contingere metam.* HOR.

THE firſt Exerciſe, and indeed the only one, properly ſpeaking, reſtored by Iphitus, was the ſimple Foot-race, which conſiſted of one courſe over the ſtadium: Stadium being a Greek word, ſignifying a meaſure of length, conſiſting of 125 paces, and 25 or 26 in breadth, being one-eighth of a Roman mile; and was built in the form of a ſemi-circle, and open at both ends. The Eleans, indeed, pretended that the ſtadium at Olympia was meaſured by the foot of Hercules, which, being longer than that of a common man, made their foot-courſe longer than any other in the ſame proportion. In this ſtadium (which was always covered with ſand) were exhibited thoſe games, which were called Gymnaſtic.

The ſingle foot-race, though a very trivial exertion, was ſo far honoured for its antiquity and ſeniority, that the conquerors in this alone, had their names prefixed

to the record of each Olympiad: and, by the chronological liſt prefixed to the Oxford edition of Pindar, Chorebus* the Elean, was the firſt that obtained this honourable diſtinction. The ſingle foot-race was never diſcontinued as long as the games continued. In the 14th Olympiad was added the Diaulos, or double courſe, and in the next the Dolicho-dromos, or long courſe; this conſiſted of 7, 12, or ſometimes even 20 turns up and down the ſtadium. In the two firſt exerciſes, fleetneſs or agility ſeem to have been the only qualities requiſite for obtaining the crown; but in this exerciſe, beſides agility and ſwiftneſs, a conſiderable ſtrength of body and a long wind, were neceſſary for holding out ſo long a courſe. But notwithſtanding the tireſome continuance of exertion in the long courſe, and the fleetneſs required to gain the victory in the other two, there are inſtances recorded by Pauſanias of men, in whom the two qualities of agility and ſtrength (but ſeldom found together) were ſo eminently united, as to enable them to obtain the crown in all three races in one and the ſame day;—in this number were Chionis the Lacedæmonian—Hermogenes the Zanthian—Polites the Carian—and laſtly Leonidas

* The Foot-racers wore light ſandals.

Leonidas* the Rhodian, who obtained the victory in all the three foot-races for four ſucceſſive olympiads: but it does not appear, that any of theſe light-footed champions ever won the prize in the heavier labours of the palè, the ceſtus, or the pancratium. The race of armed men, was added to the Olympic games in the 65th Olympiad: an exerciſe certainly well adapted for the ſoldiery: this differed in nothing from the common foot-race, only that the competitors ran in compleat ſuits of armour. Theſe armed racers, not only ran over the ſingle foot-race, but likewiſe ſometimes the Diaulos, or double courſe; and it is highly probable, ſometimes even the long courſe.—Pauſanias makes mention of one Mneſibulus, who gained the crown in this very laborious exerciſe, at ſo late a period as the 335th Olympiad.

The practice of running (as Potter obſerves) was held in great eſteem by the antient Grecians; ſwiftneſs being looked upon as an excellent qualification in a warrior, both becauſe it ſerved him for a ſudden aſſault, or onſet, and likewiſe for a nimble retreat; and therefore it is not to be wondered at, that the conſtant

* This very extraordinary runner won his prizes in the 153d, 154th, 155th, and 156th Olympiads.

character which Homer gives of his hero Achilles, is that he was "ποδας ωκυς," or ſwift of foot (though by the bye it is rather remarkable, that Pope in his beautiful tranſlation of the Iliad, has never once alluded to this characteriſtic excellence of the hero of the poem.) —David, the Royal prophet and poet of Iſrael, in his beautiful Lamentation over Saul and Jonathan, (in the conciſe, ſtrong and expreſſive idiom of the Hebrew language) ſays, they were ſwifter than eagles, and ſtronger than lions.—Romulus, the founder of Rome, inſtituted a regiment of life-guards, conſiſting of 300 of the moſt active young men, of the firſt nobility of the city, which he termed "celeres," or light-horſe,—and the modern inſtitutions of light-horſe, and companies of light-infantry, ſufficiently evince the propriety of the encouragement given by the intelligent Grecians to the celerity, or ſwiftneſs both of man and horſe.

N. B. It appears clear, from the inſtance of Chionis, (as related at large by Pauſanias,) that the racers ran in ſeperate claſſes, viz. exempli gratia,—ſuppoſe there were 50 men that entered their names as candidates; they, as directed by lot, or by the Judges, ran in five claſſes, viz. ten in each claſs: and the victors in each claſs, all together five, ran over the courſe again, ſo that each victor ran twice over the ſtadium, in the ſhort courſe, and moſt probably ſo in the other two.

III. PALE,

III.

PALE, or WRESTLING

WAS firſt introduced into the Olympic ſtadium in the 18th Olmypiad; and Eurybatus, a Spartan, was the firſt who received the wreſtler's crown; though, according to Plutarch, Theſeus was the firſt who reduced this exerciſe into a ſcience. One very remarkable difference between the antient and modern wreſtlers was, that the former wreſtled naked, and had their bodies rubbed all over with oil: and after the champions were thus prepared for the engagement, Lucian informs us, that they were matched by the judges, by caſting of lots into a ſilver urn dedicated to Jupiter;—the victory in the conteſts was adjudged to him, who gave his adverſary three falls; as appears clearly from the famous Greek Epigram on Milo: but, if one of the combatants in falling drew his antagoniſt with him, the conteſt was not decided, (as we find from what happened between Ulyſſes and Ajax, at the funeral games for Patroclus, as recorded by Homer,) but was ſometimes begun afreſh; and ſometimes continued on the ground, until one getting up-

permoſt, conſtrained the other to yield the victory: and this laſt combat alone was called Anaclinopalè. Solon, in one of Lucian's Dialogues (as tranſlated by Weſt) obſerves, that thoſe, who are well inſtructed in the art of wreſtling, learn from thence to fall without hurt, to riſe nimbly, to puſh and grapple with their adverſaries, to twiſt and turn them, to ſqueeze them, till they are almoſt ſtrangled, and to lift them from the ground; qualities, without doubt, that were very uſeful in the antient modes of war:—in confirmation of this opinion, Plutarch aſſerts, that the Thebans were indebted to their ſuperior ſkill and practice in the antient art of wreſtling, for the famous victory obtained by them over the Lacedæmonians at Leuctra.—The moſt diſtinguiſhed Athlete in this exerciſe, was Milo of Crotona, who gained ſix Olympic and ſix Pythian crowns, beſides two other crowns that he won, when but a boy. There are ſo many inſtances recorded of the prodigious ſtrength of this wreſtler, as to become proverbial. The following anecdotes, however, being recently extracted from Pauſanias, may exhibit ſomething of novelty to the Engliſh reader, ſince they have not been common in the Engliſh language.

Milo

Milo had a ſtatue erected to his memory in his life-time, and moſt probably from its great weight, there appeared ſome difficulty how to carry it to the Altis, or ſacred grove; but the ſtrong man of Crotona ſoon obviated this difficulty, by mounting it on his own ſhoulders, and carrying it thither himſelf: he likewiſe uſed, as a boaſtful exertion of his corporeal powers, to tie a bow-ſtring tight round his head, and to burſt it by the ſwell of his veins. But if we may judge from the mode of his coming to his end, he poſſeſſed more brawn than brains, and ſeems to have had the outſide of his head more ſtrongly furniſhed than the inſide: the inſtance of fool-hardineſs occaſioning his death, muſt be well known at this time, ſince it was the ſubject of a painting in the laſt Royal Exhibition by C. Taconel.——The Roman Satyriſt, Juvenal, ſums up the character of Milo ſtrongly in the following words:

—— —— viribus ille
Confiſus periit, admirandiſque lacertis.

10th Satyr.

Wreſtling is one of the common Engliſh exerciſes in almoſt every county of England, more particularly ſo in Devon and Cornwall. And almoſt every ring at a country-wake or revel, (for a prize of a gold-laced hat, or purſe of guineas) exhibits athletes, that might vie with any on the Olympic ſtadium. The author gives two inſtances of extraordinary champions, on his own perſonal knowledge: the firſt, J. Coppe, (commonly called Little Cock,) now living in the neighbourhood of Great Torrington, in the county of Devon. This man (at preſent paſt his grand climacteric,) never exceeded 5 feet and 5 inches in ſtature. In his youth he reigned maſter of the ring, at all the wreſtling-matches in the county of Devon, Cornwall, and Somerſetſhire, for 20 years together. This Milo, in miniature, tho' ſhort, was nowiſe large made; and in conſequence of his former exertions, he now labours under the heavy complaint of an hernia, (or rupture) almoſt as big as his head. This ſingular athlete was bow-legged.—The ſecond inſtance is that of W. Wreyford (commonly known by the name of Blind Will.) This man is now about 40 years of age, has been ſtone blind ever ſince he was eight years old, about 5 feet 10 inches in ſtature,

and

and of a robuſt make. He is one of the firſt wreſtlers in Devonſhire, he is uſually led into the ring by a boy, as a guide, and is always indulged with the privilege of taking hold of his antagoniſt by the collar; and when he has once gotten a firm hold, he kicks, trips, and goes through every manœuvre of the wreſtling art; ſeldom or ever failing to throw his antagoniſt on his back, though frequently a man of more ſtrength and power than himſelf. This moſt ſingular athlete is now living at Cheriton Croſs, on the turnpike-road between Exeter and Okehampton.

N. B. The practice and habit of wreſtling is of great uſe in the modern art of fencing.

John Mathews of Stock land in the fire 10 or 15 years of the 19 Century was the champion 6ft. 2 h in Hight. — Cured off as the called it for many years — not allowed to play

IV. Penthalon

IV.

Pentathlon—Quinquertium,

OR

THE GAME OF FIVE EXERCISES.

THIS Game, eſtabliſhed at the ſame Olympiad with the Palè, conſiſted clearly of the five exerciſes of leaping,* running, quoiting, darting, and wreſtling; all which are too well known to require any explanation, only that the diſcus or quoit was not aimed at any particular mark, as is the Engliſh cuſtom; but the endeavours of the diſcobali, or quoiters, were ſolely to throw beyond one another, and he that threw fartheſt gained the victory: it is obſervable, likewiſe, that thoſe who threw the javelin, though they did not aim

* It is recorded by Pauſanias, from an inſcription, which he ſaw under the ſtatue of Phäulus of Crotona, that he at one leap, leaped 55 feet; and the ſame fact, (however incredible) is recorded of Chionis, the Lacedæmonian, who was ſo remarkable for running.—It ought to be noticed, however, that the Grecian foot was not a fixt determinate meaſure of 12 Inches, like the Engliſh; but only calculated from the common ſize of a common man's foot, viz. about 9 inches; and it is to be noted likewiſe, that thoſe hyperbolical jumpers of antiquity held a weight in each hand, in order to balance themſelves, and to acquire greater velocity.

aim at any particular mark, were obliged to throw within certain ſide-bounds, or trenches; and he that threw fartheſt under theſe circumſtances was declared victor. The only diſpute relative to the matter is, how the victory was upon the whole obtained in this moſt complicated game: it ſeems moſt probable, that it was compleatly obtained only by that athlete, who conquered in every exerciſe ſucceſſively; which may be aſſigned as one ſubſtantial reaſon why ſo very few victors in the Pentathlon are recorded; and that no one athlete is ſaid to have conquered in two of theſe games, as was the caſe in many of the other. Pindar, indeed, in his 13th Olympic ode, celebrating the praiſes of his champion, Xenophon of Corinth, aſſerts, that in one and the ſame day he obtained the crown, in the foot-race, and in the pentathlon at Olympia, which no one mortal ever obtained before.

V. Πυκτη,

V.

ΠΥΚΤΗ, OR

THE BOXING-MATCH

WITH THE

GRECIAN CESTUS.

THIS rough Exerciſe was revived in the 23d Olympiad; the combatants had their hands incloſed in thick gloves, compoſed of raw hides. The ceſtus here alluded to was the μειλιχος, or ſoft ceſtus, as the Grecians termed it, in contradiſtinction to the Roman ceſtus, which in after ages was improved by that warlike nation (who delighted in bloody ſpectacles) into that terrible weapon, deſcribed by Virgil, in the combat between Dares and Entellus. The champions in this exerciſe, were neither allowed to kick, nor trip, as the wreſtlers did, and differed in nothing from the modern practice of boxing, but that they were prevented from laying hold of each other, and giving falls, as in the preſent mode on ſtages erected for the purpoſe. The moſt diſtinguiſhed hero in the ceſtus-

ceſtus-fight, in Pindar's days, was Diagoras, of Rhodes, whoſe ſeveral victories in the different games of Greece, he relates with ſuch a flame of poetry, as ſhews his imagination to have been extremely heated and elevated by the ſubject. The ſcholiaſts on Pindar ſay, that the ſtatue of Diagoras in the Altis, or ſacred grove, according to the Grecian meaſure, was four cubits,* and five fingers breadth, viz. about ſix feet and five inches of Engliſh meaſure: and it is remarkable that the Grecians were very exact in forming their ſtatues preciſely to the ſize and height of their heroes: and this circumſtance juſtifies Pindar's appellation of πελωριον, vaſtum vel ingentem, as applied to Diagoras: and which, as it is the epithet by which Homer generally characterizes heavy Ajax, we may conclude to be more expreſſive of power and ſtrength, than of activity or agility.

Boxing is a manly exerciſe, in which the Engliſh excel all Europe, and are perhaps the only nation, whoſe generous ſons can fight in friendſhip and for

 mutual

* The Grecian meaſure of a cubit was taken from that part of the arm which extends from the point of the elbow to the tip of the longeſt finger; and in common ſize men, is generally about 18 inches.

mutual amuſement.—Big Ben,† or Perrings‡ the Birmingham hard-ware hero, (ſo lately vanquiſhed by the ſuperior art and addreſs of Johnſon*) are little ſhort, in ſtature and ſtrength, of Diagoras the Rhodian. But from the inſtances of thoſe ſmaller-ſized pugiliſts, Humphries, Ward, and Mendoza,§ it is highly probable, that the modern boxers, have more courage, or at leaſt ſkill, than the antient; ſince it appears, by the ſtatues, that moſt of their champions were men of large ſize and dimenſions.

The Engliſh amateur may form a compleat idea of the Grecian ceſtus-combat, from the ſparring-matches of Ward and Mendoza, and their pupils, at the

† This bulky bruiſer, very much reſembles Ajax, as deſcribed by Homer.

‡ This moſt powerful pugiliſt is nearly ſix feet three inches high, and is rather too tall for the common mode of ſtage-fighting.

* This hero of the fiſt, not exceeding five Feet eight or nine inches in ſtature, is as compact a man, and as compleatly well made, as almoſt any man in England; and is perhaps the very firſt boxer of the age, being an athlete, in whom ſtrength, activity, and profeſſional knowledge ſeem equally united.

§ This little Sampſon Agoniſtes of the Jews, has the quickeſt eye, and the greateſt agility of any one pugiliſt whatever; but he is rather inferior in ſtrength and hardineſs to his old antagoniſt, the celebrated Humphries.

the Lyceum in the Strand; with only this difference, that the mufflers there uſed, are ſo very thickly ſtuffed and lined with wool, as to prevent almoſt any blow from doing execution.—Boxing is become a faſhionable amuſement, and the hobby-horſe of the *ton*: therefore it is a difficult matter to deliver ſentiments (with propriety) concerning the pugilo-mania, or rage for pugiliſm, that now prevails—little or no compariſon can be drawn between the Olympic games, and the preſent boxing-matches.—At Olympia every matter was conducted with honour, virtue, and dignity; and the frugal entertainments were kept within the ſtricteſt bounds of temperance and ſobriety: no bet, or ſpecies of gambling being there ever heard of. And if any combatant was barely ſuſpected of yielding the victory to his antagoniſt for any premium, he was held ἄτιμος, or diſgraced for the remainder of his life:—whereas, modern prize-fighters frequently make a trade of their profeſſion—proſtitute their abilities for hire, exhibit fictitious fights, and loſe or gain the victory as they perceive the bets to riſe or fall.

Boxing, though a vulgar exerciſe, is certainly the characteriſtic of Britiſh courage, and ought not to

be diſcouraged by a warlike nation; ſince athletes of every denomination generally make the beſt ſoldiers. —And the Engliſh ſailors, the moſt intrepid claſs of men in the world, frequently amuſe themſelves, in their leiſure-hours, in a mode of boxing different from the reſt of mankind; ſince, for want of room, they box in a ſitting poſture, and are generally faſtened or nailed down to a cheſt: and thoſe who frequent his Majeſty's ſhips of war, beſt know with what ſpirit and reſolution theſe encounters are carried on.

Upon the whole therefore, when, in ſome late public exhibitions of pugiliſm, we conſider the manly ſpirit, courage, activity, reſolution, and ſcientific ſkill of the ſeveral combatants, (when they act uninfluenced by intereſt, and do their beſt) we might almoſt venture to pronounce them a ſpectacle worthy of a prince, or any of the firſt nobles of the land. But, on the other hand, when we take into conſideration the ſpirit of gambling, every ſpecies of intemperance and diſſipation, that frequently diſgrace theſe popular aſſemblies, we may pronounce, that they often merit (what they have ſo recently experienced) the interference and reſtriction of the civil magiſtrate.

VIII. PANCRATIAN

VI.

PANCRATIAN EXERCISE;

OR,

The GAME of ALL SEVERITIES.

THIS terrible exerciſe was introduced about the 23d Olympiad, or ſoon after, partaking both of the ceſtus and palè; for an athlete muſt borrow many things from each of theſe ſciences, to render himſelf eminent in this:—from the former he muſt learn to ſtrike and to box; and from the latter to trip and grapple with his antagoniſt, to ſtand with firmneſs, to fall with advantage, and to riſe with vigour and celerity. And from that ſpecies of wreſtling called Anaclinopalè, he muſt learn to maintain the combat on the ground, to annoy and reſiſt his enemy in every attitude; and to employ in one or other of theſe purpoſes, every limb, nerve, and ſinew, viz. all the ſtrength of his whole body: all this being implied in the word pancratium; and is the beſt account of an exerciſe, in which the combatants were allowed

(under certain reſtrictions) to make what uſe they thought proper of all the arms that nature had given them, both offenſive and defenſive, and of thoſe only. The Pancratiaſt was expreſsly forbidden to kill his adverſary deſignedly, to tear him with his teeth, to dig or pluck out his eyes; and moſt probably was reſtrained from injuring other parts equally delicate and precious—the victory was never obtained until one party yielded.

Pauſanias records (what every one muſt ſuppoſe) that ſome men were ſtrangled in this fight of all Severities: and, in his 8th Book, gives an inſtance of one famous Pancratiaſt, by name Arrachion, who, (in the 54th Olympiad) while he was in the act of expiring, by being ſtrangled by his adverſary, at that inſtant put him to ſuch exquiſite pain, by breaking one of his toes, and to make him yield the victory. Arrachion, though dead, was proclaimed conqueror, and the olive-crown was ſet upon his head.—Pauſanias likewiſe, in his 6th Book, gives another inſtance of an extraordinary Pancratiaſt, named Soſtratus, who had a very conciſe method of obtaining the victory; this was, to ſeize faſt hold of his adverſaries' fingers,

which

which he broke, and never quitted his hold until they renounced the conteſt: this method gained him three Olympic, two Pythian, twelve Nemean and Iſthmian crowns, together with the honour of a ſtatue at Olympia, and the ſurname of Acro-cheirſites.—— The Lacedæmonians, from their hardy and athletic courſe of life, had the faireſt proſpect of conquering in this ſevere conflict; but by the laws of Lycurgus, they were excluded from contending in this game, or that of the ceſtus; becauſe they were exerciſes, in which many of the combatants muſt of courſe yield. And Plutarch aſſures us, that the rigid lawgiver of Sparta would not ſuffer his Spartans to accuſtom themſelves to yield, not even in ſport.

N. B. In all the above-mentioned Gymnaſtic exerciſes, boys were permitted to contend in ſeparate claſſes from the men, and had proper rewards aſſigned to them by way of encouragement: and ſome forward boys are recorded to have commenced athletes at ſo early a period as twelve years of age.

VII. The

VII.

THE CHARIOT-RACE

WAS revived at the Olympic games, in the 25th Olympiad; (whereas the race of riding-horſes was not introduced before the 33d Olympiad) and the competitors in the conteſt were, as Weſt obſerves, men of higher rank and conſideration than the athletes; the ſpectacle was in itſelf more pompous and magnificent; and the reaſon of its late introduction, was owing principally to the great ſcarcity of horſes throughout all antient Greece, not only at the time of the revival of theſe games, but for many ages after: and in the next place to the great expence that attended the breeding and managing of horſes: and laſtly, perhaps, to the little eſtimation in which the Olympic games were held, after their re-inſtitution by Iphitus. The olive-crown had not then acquired that luſtre, which afterwards attracted the ambition of Kings, and engaged the principal men of Greece, in a competition for an honour, that was eſteemed equal to a Roman triumph.

At

At the ſiege of Troy, when the united Kings of Greece were able to bring into the field an army of an hundred thouſand men, they appear to have had ſo few horſes, and to have known ſo little of the uſefulneſs of thoſe noble animals, as to employ them in no other ſervice, than in drawing their chariots.—According to Homer, (whoſe deſcriptions of the times are always accurate) the Aſiatics ſeem to have had moſt horſes, and to have managed them beſt, from the ſo often repeated phraſe of

Τρωων τ' ιπποδαμων ———

And in the concluding verſe of his Iliad, he ſpecifies ſkill in horſemanſhip as the laſt-mentioned characteriſtic of the godlike Hector—

Ὡς οἱγ' ἀμφίεπον τάφον Ἕκτορος ἱπποδάμοιο.

Such funeral honours grateful Troy decreed
To her brave Hector, ruler of the ſteed.

The Hippodrome, or ground allotted for the Chariot-race, was twice as long and broad as the ſtadium, or foot-courſe: and it is ſaid to have been ſufficiently ſpacious to allow forty chariots to drive a-breaſt. It is worthy of remark likewiſe, that the cars, or chariots

of

of the antients (as appears from antique medals) were low and open behind, and unprovided with any ſeat for the driver, who ſtood, with much difficulty, in the body of the carriage, while he guided the horſes, whether two, three, or four; for the τελειον ἁρμα, or the compleat chariot, was always drawn by four horſes; the two middle ones only were harneſſed to the yoke, the other two (viz. ſide-horſes) being faſtened by traces to ſome other part of the chariot; and notwithſtanding this inconvenient poſture of the charioteers, they performed ſix or ſeven, and ſometimes twelve rounds of the hippodrome, amounting to five or ſix Grecian* miles.

In the Trojan war, Homer's heroes excelled much in the dangerous exerciſe of driving;—but in the ſacred games, the owners of the chariot and horſes were allowed to employ a charioteer; which circumſtance enlarged the ſphere of the candidates for the Olympic prize, by admitting many foreign Princes; and in the latter times, even ſome wealthy ladies who could not (for obvious reaſons) attend in perſo

* The Grecian miles were ſhorter than either the Roman or Engliſh miles.

at this important ſolemnity:—but in theſe caſes the honour of the olive ſeems to have been divided, ſince not only the chariot, but the charioteer, and even the horſes were all crowned.

For the deſcription of the antient chariot-race, the reader is referred to the 23d Book of the Iliad, where the chariot-race, the foot-race, the fight of the ceſtus, and the palè or wreſtling, are all painted in ſuch lively colours, that the reader of taſte may almoſt be ſaid to become a ſpectator.—And the Engliſh reader may receive nearly the ſame pleaſure and information from Pope's tranſlation, were it not that that gentleman, by unaccountably confounding the Grecian ceſtus with the Roman, in the phraſes, "gloves of death," "iron-hands," &c. hath moſt beautifully tranſlated Virgil inſtead of Homer.

N. B It has been the boaſt of antiquity, that none of their games were attended with any ſpecies of gambling:—the fact is in general true; but the amateurs of that profeſſion are deſired to read the 23d Book of the Iliad, where they will find, that at a chariot-race, a bett was propoſed, but not duly accepted.

VIII. THE

VIII.

The RACE of full-aged RIDING-HORSES,

AND OF

Under-aged RIDING-HORSES.

THE firſt of theſe was inſtituted in the 33d Olympiad, and the latter in the 131ſt Olympiad: the antient horſe-racing differed very little from the modern: and as England can boaſt the beſt breed of race-horſes in Europe, or perhaps in the world; Newmarket would exhibit as noble a ſpectacle as the Olympic hippodrome, were not the races of the former ſometimes diſgraced by almoſt every ſpecies of jockeyſhip, gaming, and fraud.—As for what Euſtathius, in his comment on Homer, and ſome of the ſcholiaſts on Pindar tell us of a paſſage in the 15th Iliad, where a man is deſcribed as leaping from the back of one horſe to another; the inſtance is only brought by way of compariſon or ſimilitude, as is clear from the paſſage itſelf;—it is indeed evident from hence, that horſemanſhip was carried even to ſome degree of perfection

perfection in the time of Homer; who, according to the moſt accurate calculation of Sir Iſaac Newton, was born in the next generation after the ſiege of Troy;—and it is likewiſe evident, that Aſhley and Hughes have not invented, but only improved feats of horſemanſhip, that were known and practiſed in antient Greece.

N. B. From a paſſage in the Odyſſey, it appears highly probable, that the Grecian jockies rode naked, like the athletes, who contended on the gymnaſtic exerciſes;—and it is a ſingular fact, likewiſe, that neither the weight of the riders, nor ſize of the horſes, were taken into conſideration; a ſpecies of inattention that may appear ridiculous to the knowing gentlemen of the turf.

IX.

A P E N È;

OR,

THE RACE OF THE WAIN.

THIS was a kind of waggon, drawn by two mules; which (not altogether unlike ſome aſs-races in England) was a ſpecies of heavy machinery too abſurd to have a long continuance: for it was eſtabliſhed in the 70th Olympiad, and aboliſhed by proclamation in the 84th.

N. B. It is a remarkable and aſtoniſhing fact, that chariots were uſed in war a thouſand years before any ſuch thing as chivalry, or armed horſe, was eſtabliſhed among the antients.

IMPROMPTU,

IMPROMPTU,

Addreſſed to BARRY, *the Artiſt, on ſeeing the 3d Picture in his Exhibition, ſome years ago, repreſenting the Ceremony of Crowning the Victors at Olympia.*

EACH Champion crown'd in fam'd Olympia's game
To Theban Pindar ow'd his Lyric fame;
'Twas he diſtributed bright honour's meed,
The Chariot, Wreſtler, and victorious Steed,
The ſtrong Pancratiaſt ſtruggling on the field,
Or, who the nobler Ceſtus dar'd to wield,
He ſung in lofty Dithyrambic lays,
And crown'd each victor with harmonious praiſe.

Renown'd thro' paſtoral Sicilia far,
E'en Hiero, mounted on triumphant car,
The joys of victory imperfect feels,
'Till choral ſongs ſound round his conquering wheels;
Then ſmiles well-pleas'd ſtern Syracuſa's *King,
In full proceſſion ſtops, to hear his laureat ſing,
And ſtrike, with furious hand, th' immortal ſtring.

Such the renown of old heroic fame,
You, modern Raphael, catch the expiring flame;
With claſſic lore, and public virtue fraught,
With daring pencil in your happy draught,
Give viſibility to Pindar's thought.

* Hiero, King of Syracuſe.

ERRATA.

Page 34, Note 2d, *for* cettaminum *read* certaminum.

41, The Reference at "Strokes of Melody" ſhould be at "Swift wing;" and another Reference is omitted at "Strokes of Melody," which ſhould refer to *ῥιπαισι, ictibus.*

Page 103, After Οδησσευ in the ſecond note *inſert* HOMER.

119, In the firſt note, *for* φλιγελαι *read* φλιγελαι.

140, In the firſt note, *for* condaret *read* conderet.

142, line 10, *for* letam *read* lætam.

197, line 4, *for* to mortal Eye *read* to the mortal Eye.

BRITISH MUSEUM 11 JA 77

THE

IVth OLYMPIC ODE,

INSCRIBED TO

PSAUMIS,

OF THE CITY OF

CAMARINA (now CAMARANA) in SICILY,

ON HIS

VICTORY in the CHARIOT RACE,

In the LXXXIId OLYMPIAD.

ARGUMENT.

HISTORY does not furniſh us with any other particulars of this Pſaumis, than that he was the ſon of Acron, and (as may be gathered from the Scholiaſts on Pindar) remarkable for being grey-headed when he was young. The poet begins this ode with a ſolemn addreſs to Jupiter, and deduces the encomium of his champion from his recent victory alluded to in the inſcription; and compliments him further on his ſkill and care in the breeding of horſes; praiſes his hoſpitality, public ſpirit, and patriotiſm; concluding with a ſimilar inſtance of one Erginus, the ſon of Clymenus, who, tho' a young man, was likewiſe grey-headed, and obtained a victory in another antient game.

BRITISH
11 JA 77
MUSEUM

STROPHE.

O Thou who guid'ſt the thunder's courſe,
Rolling with unwearied* force
Beneath thy carr ſupreme;
O Jove Olympic, dignify my theme!
Thy handmaids fair, the winged Hours and Days,

NOTES.

* The text is,

Ελατὴρ ὑπερτατε βροντᾶς
Ακαμαντόποδος
Ζεῦ.

The moſt obvious conſtruction of which is,

Equitator vel auriga ſupremè tonitrûs
Pedibus-indefatigati
O Jupiter!

If, therefore, any learned reader, fond of the literal ſenſe, or of the compound epithets of Pindar, diſlikes the paraphraſe, he may read, as was at firſt tranſlated, viz.

" Of Foot-unwearied thunder Charioteer ~~ſupreme~~."

Some

Who guide the circling years around,
Bring back Olympia's honour'd Game,
And with the harp's ſweet-varying ſound,
A witneſs* ſend me forth to ſing its lofty praiſe.

When friends in Piſa's glorious toils excel,
The good and brave catch the congenial flame,
Unenvious liſten to th' harmonious ſhell,
While Bards, in flattering† lays, reſound each champion's name.

Great

NOTES.

Some Commentators render Ελατὴς, "*vibrator*, brandiſher," and tell us that ἐλαύνω is a verb active, and generally governs an accuſative caſe after it: "ἐλαύνομεν ἵππους, they ſay, is Homer's phraſe for the driving of a chariot, (for ſaddle horſes were not in uſe at the time of the Trojan war,) and not ſimply ἐλαύνειν: but with all due deference to theſe commentators, it is obſervable that Pindar almoſt always uſes the word ἐλαύνω in a neutral ſenſe; and by that ſingle word, conveys the full idea of driving a chariot; and this ſenſe of the word ſeems moſt congenial to the ſpirit of Pindar, as it is not altogether unlike that very ſublime image of the Pſalmiſt, when he maketh Jehovah to ride on the wings of the wind.

* Μαρτὺς' teſtem.] The propriety of this phraſe ariſes from Pindar's being preſent at the Games.

† Ἐσαναν, adulantur; propriè de canibus, qui caudâ motâ adblandiuntur.

Ætna's

Great ſon of Saturn! Ætna's ſacred king, ‖
Beneath whoſe ſtormy mount vaſt Typhon† lies,
By thee hurl'd headlong from the ſkies;
Raiſe my aſpiring voice to ſing,
(Let thy fair progeny, mean while,
The Graces all benignant ſmile)
And praiſe the victor youth upon the tuneful ſtring.

ANTISTROPHE.

In the bright Muſes' ſtrain divine,
Virtue's extenſive light ſhall ſhine.
I ſee its radiance* from afar
Illumine Pſaumis' rapid car;

NOTES.

‖ Jupiter had a temple on mount Ætna, in the days of Pindar.

† Typhon, or as the Latins call him Typhæus, was one of thoſe metaphorical giants that fought againſt Jupiter, and who according to Pindar and Ovid, was buried under mount Ætna.

* It is not quite clear in the original, who or what cometh in the chariot of Pſaumis, &c.

Ψάυμιδος γὰρ ἥκει
Ὀχέων, ὅς ἐλαία στεφανωθεὶς
Πισατιδι.

Pſaumidis

With Piſa's* olive crown inwove,
Behold it glittering o'er his head above.
To Camarina,† to his native town,
He haſtes to bear the trophy of renown.

O

NOTES.

Pſaumidis enim (*hymnus*) venit in curribus, qui (*Pſaumis ſcilicit*) oleâ coronatus Piſatide, *anglice*, the hymn cometh or is carried in the chariot of Pſaumis, &c. This ſenſe of the Scholiaſts ſeems very poetical; and as theſe learned gentlemen do not always interpret their author in the moſt poetical ſenſe, the tranſlator hath adopted their interpretation; and as this hymn is ſaid to be "φάος, *lumen*," the light of extenſive virtues, the tranſlator flatters himſelf that he may be allowed the liberty which he hath taken in his verſion, as it is ſeldom that Pindar can be rendered in too bold a ſenſe.

* Piſa (the ſame with Olympia) was a town in the territory of Elis, where the Olympic Games were celebrated; often confounded, eſpecially by the poets, as Mr. Weſt complains, with Elis; tho' they were diſtant from each other fifty ſtades or ſtadia: it appears however, that Piſa was the more antient, and Olympia the more modern name; for it is obſervable, that Œnomaus, whoſe beautiful daughter Hippodamia Pelops obtained by conquering her father in the chariot race, was ſtiled king of Piſa, as is related in the firſt olympic ode. In all probability this diſtinguiſhed ſpot in antient Greece obtained the name of Olympia, from a temple there built and dedicated to Jupiter Olympius; and in which was the famous ivory ſtatue of Jupiter by Phidias, the idea of which that celebrated ſtatuary of antiquity is reported to have borrowed from Homer's ſublime deſcription of that deity.

† *To Camarina, to his native town,*

He haſtes to bear the trophy of renown, &c.] Theſe two lines confirm the opinion that this ode was a kind of extemporary compoſition,

O may the God perform my champion's vow!
With future† garlands deck his brow:
Due to his high deſert is glory's various meed,
Whether he cheriſhes* the ſteed,
Or like the unexhauſted flood
His liberal manners flow,
With open hoſpitality endow'd,
And worth, which no contracted bounds ſhall know;
While glowing with a peaceful patriot zeal.
He ſhines the guardian of the common-weal.
Unſtain'd

NOTES.

ſition, and ſung at Olympia immediately upon Pſaumis being proclaimed conqueror in the chariot race, before his return to his native country.

† This likewiſe is a collateral confirmation, that this ode was ſung before Pſaumis contended in the two other games, in which he came off conqueror in the ſame Olympiad; viz. the one in the race of the Apenè, a wain or ſlower chariot drawn by mules; and the other, in the race of ſingle horſes; both which victories are celebrated in the 5th Olympic ode: and previouſly to which, the prayer in theſe lines muſt have been offered up with great propriety by the poet.

* When we conſider the ſcarcity of horſes in ancient Greece in the early days of our author, and at the ſame time conſider the uſefulneſs of theſe noble animals, we ſhall not be ſurprized, that Pindar eſteemed the breeding and managing of horſes an object worthy of the care and attention of his heroes.

Unſtain'd by falſhood flows my ſong;
Pure rolls its candid ſtrain along;
Juſt praiſes grace the virtuous youth;
Experience is the teſt of truth.

EPODE.

Experience taught the Lemnian‡ dames,
When by Clymênus' white-hair'd * ſon,
From Boreas' offspring† in the games,
They ſaw the prize of ſwiftneſs won.

Thus

NOTES

‡ This refers to a circumſtance in the fabulous or romantic hiſtory of Greece. Hypſipylè (the Scholiaſts tell us) was celebrating funeral games for the death of her father Thoas, king of Lemnos, at the very time that the Argonauts, in ſearch of the golden fleece, by contrary winds, or ſome other accident were driven on that iſland. Some of the Argonauts, among the reſt Erginus the ſon of Clymenus, were candidates for the prize in the foot race, in which the champions contended in compleat ſuits of armour. This young competitor, becauſe he was grey-headed, was laughed at by the matrons of the iſland, as incompetent for the conteſt; but after the courſe was ended, and he, contrary to their expectation, was declared victor, Hypſipylè paid him the higheſt compliments,—and it does not appear that the Lemnian ladies any longer doubted his ſufficiency.

* *Erginus.*

† Zetes and Calais, the ſons of Boreas, are ſaid to have contended in that courſe, as we are informed from the commentators on Pindar; and this is tranſlated from the comment into the text, to render the latter intelligible.—Pindar himſelf, in one of his odes, mentions the names of Zetes and Calais, as adventurers in the Argonautic expedition.

Thus to Hypſipylè the hero ſaid,
While all in brazen arms array'd
She plac'd the garland on his head.
"Lo! I am he—prompt for each hardy deed,
(Tho' here the palm to ſwiftneſs* is decreed)
Whoſe hand and heart are equal to his ſpeed.
For know, that oft upon the youthful brow
Beyond its rightful claim of years
The mark of hoary age appears,
And on his locks is ſhed the untimely ſnow."

N. B. This is one of the VI Olympic Odes that were tranſlated anonymouſly in the year 1775.

NOTES.

*———Ταχυτᾶτι
Χεῖρες δὲ καὶ ἦτορ ἴσον

The common Latin tranſlation of Pindar renders this paſſage "In celeritate manus et cor æquantur:" viz, my hands and heart are equal in ſwiftneſs. The phraſe "ſwift of foot" is common; but the ſwiftneſs of the hands and heart is rather a ſtrange idea. The grammatical order of the words in the original is common enough; there being two nominative caſes, the firſt plural, and the latter ſingular, the adjective agrees with the latter only; the conſtruction is clearly as follows:—Celeritati, (viz. pedûm) manus (*æquales ſunt*) et cor æquale eſt. My hands are equal, and my heart is equal, to the ſwiftneſs of my feet.

THE

XIth OLYMPIC ODE,

INSCRIBED TO

AGESIDAMUS,

The Son of ARCHESTRATUS, of Locris,

Who, in the LXXIVth OLYMPIAD,

GAINED THE VICTORY

In the EXERCISE of BOXING,

OR THE

FIGHT of the CESTUS,

In the CLASS of BOYS.

N. B. This ode is inſcribed to the ſame perſon as the Xth Olympic, and to which it appears to be a kind of appendix; the author having a long time delayed the former, added this ſhort ode by way of Intereſt, as is ſufficiently expreſſed by the Greek word ὄπαων, annexed to its title.

ARGUMENT.

The Poet in this ode, ſings the praiſes of Ageſidamus, and of his country Locris; he deduces the encomium of his young champion, from his ſkill in the exerciſe of the Ceſtus; and praiſes his country for its wiſdom, hoſpitality, and fortitude.

This ode in the tranſlation is attempted in a manner ſomewhat ſimilar to the original, ſince the Strophe and Antiſtrophe are of the ſame length, and the correſponding lines of each conſiſt very nearly of the ſame meaſure; but it is ſtill much more regular than the original, becauſe therein no two lines of the ſame Strophe or Antiſtrophe are alike; nor any two lines of the Epode alike; which is the caſe with the generality of Pindar's odes, as hath been already obſerved.

STROPHE.

THERE is a time, when to the ſailor's heart
Profit and joy the various winds impart;
When he extends his eager ſails
To catch the ſwiftly-winged gales;
There is a time, upon the thirſty plains
When, daughters of the cloud, deſcend the timely rains:

When vict'ry crowns the ſwift or ſtrong,
The time demands mellifluous ſong:
Songs are the firſt fruits glorious Victors claim,
The firmeſt baſis of their riſing name,
And pledge, by oath* confirm'd, of their great virtues' fame.

C ANTISTROPHE.

NOTES.

* Καὶ πιστὸν ὄρκιον μεγάλαις ἀρεταῖς.

Et fidum pignus (juramento ſanctum) magnis virtutibus. Ορκιον theme ορκος, properly ſignifies, an evidence confirmed by oath: and Pindar frequently delivers his poetical aſſertions under that form.

ANTISTROPHE.

The honour'd man, with wreath Olympic bleſt,
Never ſhall envy's canker'd tooth moleſt;
My ſhepherd-tongue† ſhall feed the willing lays,
That modulate each mighty conqueror's praiſe.
Wiſdom from heaven deſcends to man below,
From wiſdom's ſacred ſource the Muſes' numbers flow.

Son of Archeſtratus,* for thy young might
And early proweſs in the Ceſtus-fight;
Thy brow ‡ with Piſa's golden olive crown'd,
I'll

NOTES.

† Τὰ μὲν ἀμείλιχα
Γλῶσσα ποιμαίνειν ἐθέλει.

Hæc quidem (*ſcilicet laudatorios hymnos*) noſtra lingua paſcere, (*more paſtoris*) vult.

* *Ageſidamus.*

‡ Ἐπὶ στεφάνῳ χρυσίας ἐλαίας.
Super coronam aureæ oleæ.

From this paſſage, and others of a ſimilar tendency, ſome learned moderns have been induced to believe, that the crowns given to the Victors in the Olympic Games were of gold, contrary to the opinion of every ancient author that hath treated on that ſubject.—The word "golden" appears to be no other than a common epithet with Pindar to expreſs any thing that is valuable or ſacred; our author

I'll loudly§ ſing triumph's ſweet ſong around,
And join the ornament of muſic's ſprightly ſound.

EPODE.

Nor ſhall thy Locris e'er remain unſung,
Thy native country, happy earth!
Her ſons to early vigour ſtrung,
Fann'd by the Zephyrs' balmy breath.*
Ye Muſes view well pleas'd the Locrian land,

NOTES.

author (at leaſt in his writings) ſeems to have had a predilection for this metal. Thus he uſes the phraſes "golden Venus, golden-bowed Apollo;" and he begins that highly poetical ode, his firſt Pythian, by addreſſing himſelf to the golden harp of Apollo. It is at preſent univerſally allowed, that the Olympic crowns were all compoſed of the branches of wild olive; and as the Olympic Games were dedicated to Jupiter by Hercules, and the Eleans, to give greater ſolemnity to their games, always pretended that the wreaths were made of olive branches pluck'd from the very tree planted at firſt by Hercules in the Altis or ſacred Grove, and brought by him from the country of the Hyperboreans: tho' there were ſo many different trees within that incloſure, every one was occaſionally ſaid to be the identical tree planted by the hero himſelf; juſt as there were different mulberry-trees at Stratford-upon-Avon, and at the very ridiculous jubilee there exhibited, every one was affirmed to be the individual tree planted by immortal Shakeſpeare.

§ Κλαδίσω, cum ſtrepitu canam.

* There were in all, three colonies of the Locrians; but thoſe here meant, were the Epizephyrian Locrians, ſituated on the ſea-coaſt

Where youths and virgins,§ hand in hand,
In honour's cauſe advance;
The choral ſong inſpire, while they lead up the dance.
Nor deem it, heav'nly virgins, a diſgrace,
To viſit Locris' warlike race:
For not her chiefs renown'd in fight
The peaceful hoſpitable virtues ſlight;
Nor her brave natives on the ſea-beat ſhore
Deſpiſe bright ſcience' precious lore:
Thus nature's wiſdom hath decreed,
T' immortalize a generous breed;

Since

NOTES.

coaſt at the ſouth-weſtern extremity of Italy, ſo called from their ſituation, or perhaps from the mildneſs of the climate, which is alluded to in the tranſlation.

§ Συγκωμάξατ',
Unâ cum cantibus inducite chorêas.

the theme κωμος, whence the verb is derived, ſignifieth ſometimes commeſſatio, a revelling or harveſt ſong; but in Pindar's ſenſe it means hymnus victorialis, a ſong of triumph; and as this ſong was always accompanied with dancing and muſic; by the help of the prepoſition "συν, cum," this one word happily expreſſes the whole triumphal proceſſion of an Olympic conqueror; and which this verſion can hardly expreſs in three lines.

Since not the fire-ey'd‡ fox degrades his kind,
Nor roaring§ lions change their inborn* noble mind.

C 3

NOTES.

‡ Soon after the publication of the firſt edition of this volume, the tranſlator was informed by the late John Arſcott, Eſquire, of Tetcotte, in the county of Cornwall, a well-known fox-hunter, and a gentleman eminently verſed in every branch of natural hiſtory, that there was great propriety in Pindar's epithet, (αἰθων, ardens, fiery,) for the fox. As well as can be recollected at this diſtant period, the propriety reſulted either from the eye, the colour, or the natural heat of the animal, or from all three circumſtances combined.

§ Horace poſſibly took the hint from the concluding ſentiment of this ode, in the following lines, in his admired ode in praiſe of Druſus:——

"Fortes creantur fortibus et bonis:
"Eſt in juvencis, eſt in equis patrum
"Virtus; nec imbellem feroces
"Progenerant aquilæ columbam."

* ἐμφυὲς, ingenitum vel innatum.

THE

XIIth. OLYMPIC ODE,

INSCRIBED TO

ERGOTELES,*

(The Son of PHILANOR, of CRETE,)

ON HIS GAINING

The PRIZE in the FOOT RACE,

Called in the Greek, δολιχόδρομων, longo curſu,

Anglicè, the LONG COURSE,

In the LXXVIIth OLYMPIAD.

* ERGOTELES is one of thoſe few Olympic conquerors, who in his life-time was honoured both with a ſtatue and a Pindaric ode; the former was remaining in the Altis, or ſacred Grove, in the days of Pauſanias; but the ode hath now ſurvived the ſtatue for many generations.

ARGUMENT.

PINDAR, in this ode, derives the praiſes of his champion, from the victory alluded to in the title, and likewiſe from ſome other victories in the Pythian and Iſthmian Games. It appears that Ergoteles was a native of Crete, and baniſhed from thence through the fury of a prevailing faction, and afterwards honourably entertained at Himera, a city of Sicily, of which he cauſed himſelf to be proclaimed a citizen upon gaining the Olympic crown.

STROPHE.

STANZA I.

PRESERVING Fortune,* Goddeſs hear!
Attend thy votary's ſuppliant prayer;
Daughter

NOTES.

* "O diva, gratum quæ regis Antium," &c. is the title by which Horace addreſſes his Goddeſs Fortune; but there ſeems to be a particular propriety in Pindar's dedicating this ode to her, ſince Ergoteles his champion had gone through ſuch various ſcenes of life.—But why the poet ſhould diſtinguiſh her by the epithet σώλειρα ſervatrix, *anglicè*, protectreſs, is not quite ſo eaſy to be conjectured: moſt probably this refers to ſome ſtatue erected to that capricious deity in the city of Himera.———The reaſon why Pindar gives Jupiter the title of Eleutherian, (the guardian or giver of liberty) doubtleſs proceeds from hence: That as he wrote this ode ſoon§ after the time of Xerxes's expedition, he had in his mind a freſh impreſſion, of the victory obtained at Platæa, by the united ſtates of Greece, over Mardonius the general of the Perſians; in memory of which the Grecians erected an altar, and a ſtatue of white marble Διὶ ἐλευθερίῳ—Jovi Liberatori, and eſtabliſhed a feſtival called Eleutheria, or the Games of Liberty, which were celebrated every fifth year.

Fortune may juſtly be called the daughter of Jupiter, becauſe however ſhe may act, all her actions depend on the direction of God or Providence.

§ The Battle of Platæ was fought in the 2d year of the 75th Olympiad.

Daughter of freedom-guarding Jove,
On Himera's wide city ſhed thy pureſt beams of love.

STANZA II.

While lofty ſhips in ſafety ride,
Thy power reſtrains the ſwelling tide,
Thou guid'ſt the rapid courſe of blood-ſtain'd war,
And rul'ſt, in peaceful ſtates, the councils of the bar:

STANZA III.

Lo! human hopes, (like barks that ſail *
Subjected to each veering gale
Blown by thy uncertain breath)
Or riſe to life, or ſink to death,
Some reach the goal of joy, while others devious fail.

ANTISTROPHE.

STANZA I

Man to the future ever blind,
No ſure preſage from Heav'n can find:
Fore-knowledge is th' immortals' right
Who leave preſuming man in error's endleſs night.

STANZA

NOTES.

* From the Greek words "Κυλίνδονῖ" volvuntur, & "Τεμνοισαι" ſecantes, in the obſcure original; the author moſt certainly alludes to the rolling of a ſhip, and to its cutting or dividing the waves.

STANZA II.

To make the liberal heart o'erflow
With joy, the gods their gifts beſtow,
Sometimes beyond its wiſh and ardent thought;
Again each airy ſcheme they laughing bring to nought.

STANZA III.

The ſudden fate of frail mankind
Quick ſhifting emulates the wind;
Diſpers'd and almoſt loſt to-day
In misfortune's ſtormy ſea,
To morrow they enjoy pure ſunſhine of the mind.

EPODE.

The honour of thy feet, Philanor's * ſon,
In the long courſe had never ſhone,
But faded like the fallen leaf;†

Had

NOTES.

* *Ergoteles.*

† "Ἀκλεὴς τιμὰ καλεφυλλορόησε ποδῶν."
(Καλαφυλλορόειν ex καλα et φυλλον, follium, et ρεω fluo.)
Honor pedûm inglorius fluxiſſet more foliorum:
The honour of thy feet inglorious had fallen after the manner of leaves: A metaphor taken from the falling of the leaves from the trees in autumn.

Had thy aſpiring reſtleſs mind
To home inglorious been confin'd,
Like the fierce cock,* the bird of might,
Loſt in domeſtic feud and civil fight.

From youthful ardour, deem'd ſeditious thought
Ambition ſprung, thy early godlike fault!
And which (thy glory to complete)
Depriv'd ‡ thee of thy native Crete;
A prelude to that vaſt renown
Gain'd with Olympia's ſacred crown.
While Delphi's two-fold laurel § rais'd thy fame,
With two freſh chaplets from the Iſthmian Game.
Ergoteles!

NOTES.

* However ſingular it may appear to a claſſical reader to compare an Olympic conqueror to a cock, the propriety of the ſimilitude muſt appear to every Engliſh reader, when he conſiders, that there is not in the whole race of birds (the eagle not excepted), a nobler or a more intrepid animal than the fighting cock.——The Engliſh proverb ſays, "The cock crows, while the lion roars."

‡ "Αμειρσε *privaſſet*, vel *mulctaſſet*.

§ Such was the honour and eſteem, in which the conquerors in the Olympic and other ſacred games were held by the antient Greeks; that when Pindar celebrates the victory of any one champion in any particular game, he generally mentions his victories in any of the other games, and frequently thoſe of his anceſtors likewiſe; in the enumeration of which, as Pindar is remarkably exact, this diſtinguiſhing peculiarity ought certainly to be moſt ſtrictly regarded by

Ergoteles! the Nymphs with flowing hair
For thee the tepid baths* prepare;
In joyful Himera retire from toil,‡
And quit thy native and leſs grateful ſoil.

N. B. The regularity in the original, is here attempted to be preſerved in ſome meaſure in the tranſlation; as the ſeveral lines of the Stanzas of the Strophe correſpond to the lines of the Stanzas of the Antiſtrophe.

NOTES.

by a tranſlator, though it ſeems by moſt of the poetical tranſlators to have been little attended to; whereas, in the ſcale of antient honour, the addition of a ſingle victory in the Olympic Games conferred one degree of immortality; and ſo in proportion in the other ſacred, and in the other inferior games of Greece.

* Alluding to the warm baths of Minerva in or near the city of Himera, in which Hercules is ſaid to have refreſhed himſelf, when tired after driving the oxen of Geryon.

‡ It appears evident, that the Olympic conquerors had a right to name themſelves of what city they pleaſed. Thus Ergoteles, who thought himſelf ill-treated by the Cretans, cauſed himſelf to be proclaimed a citizen of Himera, his adopted city; and where, from the concluſion of this ode, he ſeemed inclined to ſpend the remainder of his days.

N. B. Since this ode was tranſlated, the tranſlator hath ſeen a Sicilian coin, ſtruck by Agathocles, after he had aſſumed the title of king, which he did in Africa after the manner of Alexander's captains; and as the initials of Himera are inſcribed on another Sicilian coin, ſuppoſed to have been ſtruck by Ducetius, it is highly propable that Himera was originally a city of the Siculi, the ancient inhabitants of Sicily, before the Greeks came into that iſland. The tranſlator hath likewiſe ſeen a third Sicilian coin, ſuppoſed to have been ſtruck about the time of Pindar, with the inſcription, σωτειρα τυχα: the firſt word is very legible, but the ſecond rather obſcure. This ancient inſcription will probably help to clear up the meaning, and to prove the propriety of Pindar's addreſs in the exordium of this ode; which (as hath been obſerved, and with great propriety) is, in its natural order and compoſition, the moſt unexceptionably clear and conſiſtent of any in Pindar, though to thoſe who are not well verſed in the Greek language, it is a little difficult in ſome parts, reſpecting its grammatical conſtruction.

The coins alluded to, were in the poſſeſſion of the Rev. Mr. Whitfield, late Rector of Bideford in the county of Devon, a univerſal claſſical ſcholar, who at a very early period approved of theſe tranſlations, and to whoſe memory the tranſlator wiſhes to pay due reſpect.

THE

XIVth and laſt OLYMPIC ODE,

MONOSTROPHIC, or conſiſting of STROPHES only.

INSCRIBED TO

ÆSOPICHUS,

(The Son of CLEODEMUS, of ORCHOMENOS)

ON HIS VICTORY

In the SIMPLE or SINGLE FOOT-RACE,

In the CLASS of BOYS,

In the LXXVIth OLYMPIAD.

TRANSLATED IN IRREGULAR MEASURE.

N. B. This ode, a ſhort ſpecimen of Dithyrambic poetry, certainly merits the title of irregular, if any ever did; ſince the firſt Strophe contains no two lines alike; the ſame holds true of the ſecond Strophe; and beſides, the verſes of the ſecond Strophe do not at all correſpond with the meaſure of the verſes of the firſt.—Is it poſſible to conceive any Dithyrambic ode more irregular than this; ſince it conſiſts of two Strophes of an unequal length; and, throughout the whole of both, no two lines are of the ſame length or quantity?

ARGUMENT.

The firſt Strophe of this beautifully-poetical little ode, may moſt properly be ſaid to be dedicated to the Graces, the guardian Goddeſſes of Orchomenos, a city of Bæotia, on the banks of the river Cephiſus; where it was moſt probably ſung in ſome temple erected to theſe female deities, immediately on the triumphal return of Æſopichus to his native country after his Olympic exploit.—In the ſecond Strophe, the Poet returns to the conſideration of his young hero, whom he celebrates for his early victory in the Olympic Games; and concludes, by deſiring Thalia to go together with Echo, and convey the ſound of his fame to his father Cleodemus, in the ſhades below.

STROPHE I.

YE Graces! ſmiling progeny of heav'n,
To whom by lot Cephiſus' ſtreams were giv'n,
Where fair young* ſteeds adorn the plain,
Guardians of bright Orchomenos, ye reign:
Crown with ſucceſs your ſuppliant's prayer!
In ever-blooming beauty's pride,
Who o'er old Minyas§ race preſide,
Ye ſplendid virgins hear!
Whate'er is pleaſant, or is ſweet below,
Your bounteous hands beſtow;

NOTES.

* ——— Καλλίπωλον ἕδραν.

Pulchris-pullis-equinis-claram ſedem; *anglicè*, the fair-colt-famous ſeat—one of the few compounded epithets in Pindar, that can hardly be rendered in Engliſh verſe without a paraphraſe.

§ Minyas, a Theſſalian, was conſidered as the founder of the city of Orchomenos, being the firſt king that reigned there.

Is any hero crown'd with fame
In Olympia's ſacred game,*
In the liſts is any ſtrong,
Any beautiful, or young;
To you they owe their captivating force,
From you e'en Wiſdom's charms derive their copious ſource.

When mortals worſhip§ at the feſtive ſhrine,
The dance and feaſt your preſence bright inſpires,
And

NOTES

* There is in this place a beautiful and elegant conciſeneſs in the Greek, which is not eaſily to be expreſſed in a modern language;

Εἰ σοφὸς, εἰ καλὸς, εἰ ὶις ἀγλαὸς,
Ἀνὴρ.

Si ſapiens, ſi pulcher, ſi quis ſplendidus, *(ſit)* vir.

The elder Scholiaſts on Pindar ſay, that by σοφὸς, is meant a poet, ſuch as Homer; εἰ ὶις σοφος ὡς Ομηρός, is their interpretation; but whoever conſiders the ſplendor and dignity of the Olympic Games, may perhaps fairly conclude, that by the word ἀγλαὸς, Pindar might might mean an Olympic conqueror.

§ ——— Οὔτε γὰρ θεοὶ
Σεμνᾶν Χαρίταν ἄτερ
Κοιρανέοντι χορὸς,
Οὔτε δαῖτας·

Which the Latin paraphraſe in the Oxford edition of Pindar, renders thus:—Adeo ut ipſi Dii choros ſibi ab hominibus inſtitutos, et quæ ſibi ex ſacrificiis (mortalium) celebrantur convivia, none ſine gratiis diſpoſita,

And the vocal chorus fires,
While Gods delighted hear the ſtrain divine:
Nor leſs preſiding o'er the realms above,
Th' ethereal pow'rs your happy guidance prove:
Thron'd upon the ſtarry ſphere,
Golden-bow'd* Apollo near,
You raiſe th' immortal ſenſe of pleaſure higher
And charm th' eternal mind of your Olympic fire.

STROPHE II.

Aglaïa come! with pleaſure in thy train!
And thou, who lov'ſt the Muſes' ſtrain,
Queen of delight, Euphroſynè,
Fair friend of mirth and laughing glee!
Daughters both of Jove ſupreme,
The Poet hear, and dignify his theme.

And

NOTES.

diſpoſita regant. And this ſenſe is preferred in the tranſlation, becauſe it heightens the climax, and marks the contraſt between theſe and the following verſes, wherein the Graces are ſaid to be likewiſe the diſpenſers of all the works or employments of the Gods in heaven.

* χρυσότοξον, aureo,—arcu,—inſignem

This paſſage is ſuppoſed to allude to ſome ſtatues of theſe Goddeſſes, placed in the temple of Delphi, on the right hand of the ſtatue of Apollo.

And Thalia,§ join the tuneful throng;
(Thou likewiſe lov'ſt the Muſes' ſong:)
And (Fortune favouring) inſpire
To victory's glad ſound the vocal choir;
"And ſoftly ſweet in Lydian meaſure,"‡
Pour out muſic's heavenly treaſure,
And with light* footſtep guide the choral hymn along:
In Æſopichus' high praiſe
Attune the meditated lays,

For

NOTES.

§ One of the three Graces was called in the Greek Θαλία, whereas the Muſe of Comedy was called Θαλεία; the Latin authors, and after them the Engliſh, rendered both Thalia; which hath cauſed ſome little confuſion: but this confuſion is eaſily remedied by pronouncing the letter i ſhort in Thalia the Grace, and long in Thalia the Comic Muſe: for the firſt we have the authority of the Scholiaſts on this ode of Pindar, and for the laſt the authority of Virgil:

Noſtra nec erubuit ſylvas habitare Thalia.——Eclog.

‡ This line is borrowed from Dryden's immortal ode entitled Alexander's Feaſt, or the Power of Muſic, (in honour of St. Cecilia's day;) and who, as he was very well acquainted with the Greek and Latin claſſics, probably had this paſſage in his eye.

* Κῶμον
Κῆφα βιβῶντα
Chorealem-hymnum leviter incedentem.

For fir'd by thee he won th' Olympic crown,
And for old Minyas'* city purchas'd rich renown:
With Echo, ſportive nymph of air,
Down to the black-wall'd † dome of Proſerpine repair,
And the joyful tidings bear
To Cleodemus' raviſh'd ear;
Tell how fleeteſt in the courſe,
With unrivall'd ſkill and force,

His

NOTES.

* *Orchomenos.*

† μελαντειχέα δομον.

Ad domum nigros-muros-habentem.

‡ This part in the original is capable of two interpretations, and may be either conſidered as a continuation of the Apoſtrophe to Thalia, or a new Apoſtrophe to Echo. But as both ſenſes are equally poetical, the tranſlator hath choſen the former as moſt grammatical; ſince Ἄχοῖ pro Ἠχοῖ, appears to be the dative caſe, and can hardly even by the Doric dialect, be put for ἀχώ or ἠχώ in the poetical vocative caſe; ſo that Ἰθὶ Ἄχοῖ is moſt properly rendered, ito unâ cum Echo, go thou (Thalia) together with Echo, &c. And this mode of conſtruction hath the ſanction of the learned Schmidius, one of the beſt editors of Pindar, and who is ſaid to have ſpent ſeven years in the ſtudy of this author.

However, Echo being (as Mr. Weſt obſerves,) a Nymph that had her reſidence on the banks of Cephiſus, a river that ran by (or rather through) Orchomenos; Pindar could not have choſen a properer perſon to ſend to Cleodemus with the tidings of his ſon's victory than her, who being in the neighbourhood of Orchomenos, had heard and repeated them a thouſand times.

His young aſpiring ſon
On glorious Piſa's§ boſom Jove's high honours won:
Tell how (blooming boy and fair!)
With wings of mighty Games, he crown'd his flowing hair.

NOTES.

§ Κόλποισι παρ' ἐυδόξοιο Πίσας,
Apud ſinus illuſtris Piſæ.

It is preſumed that the word boſom, the very literal tranſlation, may not be deemed too bold in the Engliſh language, particularly when the reader recollects, that it is in one of the boldeſt Lyric poets that ever exiſted.

‡ Ἐσλεφάνωσε κυδίμων ἀέθλων
Πλεξοῖσι χαίταν.
Coronavit cæſariem alis inclitorum certaminum.

The Scholiaſts have laboured to give a variety of learned ſenſes to this paſſage, and almoſt explained the meaning away. The metaphor is certainly bold and juſt in itſelf; though it may likewiſe allude to a fact; which was, that to the Olympic crowns were generally added ſome emblems expreſſive of the exerciſe in which the victor excelled; and as wings are the known emblems of ſwiftneſs, they were certainly the moſt proper to diſtinguiſh a victor in the foot race, agreeably to what Mr. Weſt hath moſt judiciouſly obſerved, who hath tranſlated this ode as well as the XIth and XIIth Olympic odes, a circumſtance however, which the tranſlator of this collection did not recollect when he attempted theſe two little odes; it is a circumſtance, however, which gives him a fair opportunity of feeling his own inferiority: and which he is ever happy to acknowledge, when contraſted with ſuch tranſcendent excellence.

N. B. On perusal of Heyne's most elegant Gottingen edition of Pindar while this ode was in the press, the translator is peculiarly happy to find, that the total irregularity of the original, is further confirmed by the German Longinus. In speaking of this ode he calls it "Εἶδος μονοστροφικον, et quidem ανομαιον [lege solutum]; duæ enim strophæ diversi (*sunt*) schematis, cujus rei exemplum aliud in Pindaro nullum extat." Heyne hath likewise thrown a new light upon most of Pindar's odes, by his judicious punctuation; but, by fixing a full stop after the Words "σεῦ ἐχαλίς," which manifestly allude to Thalia, he must of course understand ἀχοῖ to be of the vocative case; whereas, if, according to the Glasgow edition of Pindar, there is only a comma fix'd after ἐχαλί, there will be a continuation of the address to Thalia, agreeable to this version. The Translator is still of opinion that the word μόλον, 27th verse of the original of this ode, is of the imperative mood, and ought to be rendered venito, as addressed to Thalia, and not veniebam, in Pindar's own person.

PYTHIAN GAMES.

THE Pythian Games (the next in dignity, and almoſt every way ſimilar to the Olympic) were celebrated in the plains near Delphi, at their firſt inſtitution, every ninth, and afterwards every fifth year: It is moſt probable that theſe games were originally inſtituted by Apollo, in memory of his killing the ſerpent Python, and for which opinion we have the authority of Ovid in the following verſes:

Neve operis famam poſſit delere vetuſtas,
Inſtituit ſacros celebri certamine ludos,
Pythia perdomitæ ſerpentis nomine dictos.
Then to preſerve the fame of ſuch a deed,
For Python ſlain, he Pythian Games decreed.

DRYDEN.

And it is equally probable, that the religious enthuſiaſm of poſterity dedicated the Games to Apollo himſelf; and the more ſo, as a crown of his own ſacred laurel conſtituted the reward of every Conqueror; the Amphictyones (the moſt reſpectable Council in all Greece) were Preſidents of theſe Games.

PINDAR's addreſs to his HARP.

TRANSLATED FROM THE

Beginning of the Iſt PYTHIAN ODE,

INSCRIBED TO

H I E R O,

Of the City of ÆTNA, and King of SYRACUSE,

The METROPOLIS of SICILY,

On his VICTORY in the CHARIOT RACE,

At the PYTHIAN GAMES,

In the XXIXth PYTHIAD,

Which correſponds (in Point of CHRONOLOGY)

With the LXXVIIIth OLYMPIAD.

STROPHE I.

HAIL, golden Harp! (Phœbus! thy gift divine,
And rich poſſeſſion of the ſacred Nine,
Whoſe violet-curls* in thy broad radiance ſhine.)
The ſtep and dance hear thy loud warbling ſtring,
What time the leaders of the choir, who ſing

NOTES.

* The original Greek for theſe three lines is

Χρυσία φόρμιγξ, Απόλλω-	‡ ἰοπλοκαμος, ex ἰον
νος καὶ ἰοπλοκάμων ‡	violâ, et πλοκαμος,
σύνδικον Μοισᾶν κλέανον	cincinnus, theme πλεκω.

O aurea cithara, Apollinis et violaceos-cincinnos-habentium conveniens Muſarum poſſeſſio.

The tranſlator hath retained this peculiar phraſe in this verſion; tho it is not very clear (if violets were of the ſame colour in Greece as they are in England), what particular idea of "the beautiful" the poet meant to expreſs by violet-colour'd hair: but as the poets generally attire their metaphorical miſtreſſes, the Muſes, in ſome admired dreſs of the ladies of their own times, the fair, or pale-blue hair, if any ſuch there were, might poſſibly have been a faſhionable mark of beauty in the days of Pindar.—From his mention of "curls" however, and from the notion which we are taught to entertain of Attic Simplicity, as well as from the conſideration of ancient coins, ſtatues and paintings, exhibiting female figures; we may gueſs that the beautiful women of Greece wore their hair in looſely-flowing curls, and that their whole dreſs merited

Give the loud ſignal for th' approaching dance;
As ſplendid youths and blooming maids advance,
Thy light-ſtruck chord ſends forth preluding ſound,
While in gay circle all around,
To rapid meaſures mov'd, the dancers' feet rebound.

Exhauſted by thy potent charm,
Falling from angry Jove's uplifted arm,
The forky flaming thunder-bolts expire,
And for a time lies quench'd th' eternal lightning's fire.

Of

NOTES.

merited the Horatian encomium of "ſimplex munditiis." The fair faces of the Ladies of Attica were not obſcured, and almoſt loſt, under any of thoſe hair-erected turrets that load the "cloud-cap'd heads" of our modern fine ladies.—Greece, the diſtinguiſhed ſeat of antient wiſdom, refined taſte, and every ſpecies of heroic worth and maſculine virtue, was likewiſe ſo very celebrated for fair and beautiful women, that it obtained the poetical appellation of "Καλλιγυναιξ, the country of fair women": and tho' the tranſlator may, without any flattery or compliment, aſſert that his fair country-women are in every native charm, or acquired accompliſhment, equal to the beauties of ancient Greece, or modern Circaſſia; yet he cannot help thinking, that, if a medal were to be ſtruck of a lady of the haut ton, with a full dreſs'd head riding in a lofty Phaeton, and ſuch medal to be preſerved to a future diſtant æra, ſome connoiſſeur in coins, in another age, might poſſibly be led to miſtake this very FASHIONABLE FIGURE for Cybele, or old mother Earth, riding in her chariot, with all her cities, towns, towers, and villages, at once upon her head.

Of all the feather'd race the king,
The ſoaring Eagle, in the realms above
Perch'd on the ſceptre of imperial Jove
Sleeps, entranc'd by thee,
His ear poſſeſs'd by ſtrokes‡ of melody,
And all at eaſe relaxes his ſwift wing.

ANTISTROPHE. I.

As o'er his beaked head
The dark'ning cloud around you ſpread;
While veils of ſlumber cloſe§ his piercing eyes,

NOTES.

‡ ὠκεῖαν πλίγυ' ἀμφοτέρωθεν χαλάξαις,
celerem alam utrinque otioſe-laxans.

§ ——— Βλεφάρων
ἁδὺ κλαῖθρον,——
Palpebrarum dulce clauſtrum.

By which probably Pindar means, the membrana nictitans, or the ſleepy membrane in the eyes of birds.—This membrane, in the language of the Anatomiſts, is a continuation or rather reduplication of the tunica conjunctiva.—Naturaliſts, and thoſe who are converſant with animal phyſiology or comparative anatomy, muſt have remarked, that almoſt all the feathered race (the Eagle not excluded) are poſſeſſed of this ſleepy membrane, and which in their ſlumbers they let down over their eyes: but no commentator or tranſlator has taken the paſſage in this ſenſe; the preſent tranſlator therefore delivers his opinion with that diffidence which ſhould ever accompany novelty of ſentiment.

On his elated back† the humid plumes ariſe.
Lull'd by thee e'en violent‖ Mars
Amid the tumult of the wars,
Diveſted of his barb'rous pride,
Lays his ſharp-pointed ſpear aſide;
Reclines his head upon his armed breaſt,
And calms his boiſt'rous heart to ſoft repoſe and reſt.§

Unconfin'd to ſordid earth
Muſic reclaims her heav'nly birth:

The

NOTES.

† ὑγρὸν νῶτον ἀιωρεῖ,

Madidum tergum attollit,—raiſeth up his wet back—

Though ſome render ὑγρον, flexibilè, in a metarphorical ſenſe.—But thoſe who have obſerved how birds plume themſelves after a ſhower of rain, will perhaps be inclined to prefer Pindar's literal ſenſe, and be the better enabled to perceive the beauty and propriety of the expreſſion.

‖ Βιαλὰς violentus.

§ ——— ἰάινει καρδίαν

κώμαλι ——Delactat cor ſopore,

Κωμα, properly ſignifies ſopor, vel ſomnus profundus,—deep or ſound ſleep:—whereas ſome commentators and tranſlators have totally miſtaken this paſſage, by confounding the Greek word κωμα, of the neuter, with κωμος, of the maſculine gender, hymnus—a feſtive ſong. Thus the Latin tranſlation, in the Oxford Edition of Pindar, renders this paſſage, delectat cor cantu,"——miſguided perhaps by the poetical adage,

Carmine dii ſuperi placantur, carmine manes.

The thrilling darts* of harmony,
Pervade the wide-extended ſky,
Within the manſions of the bleſt abodes,
Sooth the high minds of liſt'ning Gods;
Latona's ſon† ſtrikes on the ſapient ſtring,
And the deep-boſom'd Muſes ſweetly ſing.

EPODE

NOTES.

* Κῆλα, jacula.

† *Apollo.*

‡ ——ἀμφὶ Λα-
τοΐδα ‖σοφία, §βαθυκόλ-
πων τε Μοισᾶν

Cum Latoidæ ſapientiâ
profundos-ſinus-habentium
et Muſarum.

§ It appears from Anacreon, and ſome other Greek poets (beſides Pindar) that the deep or full boſom, was deemed a particular beauty in the fair women of Greece.

‖ A further confirmation, that the Greek word σοφος in a former ode might mean a poet: but however ſynonymous the name of a poet and a wiſeman may have been in Pindar's phraſe or in Pindar's time; or however each or either of theſe appellations may have been dignified in Pindar's own perſon, it does not appear, that, in this degenerate age there is any great worldly wiſdom in the practice or profeſſion of poetry: whether it be that the poetic ſpirit is really exhauſted, or that the patronage of poetry hath ceaſed. In paſt ages, indeed, almoſt every nobleman maintained and ſupported his own bard; but in the preſent frugal ſyſtem of œconomy, there are but two denominations of poets, that have any fixed or permanent emoluments. Of the former ſort may be reckoned the Poet Laureat to his Majeſty, who of all others, ought to ſing in the true ſpirit of Dythyrambic or Bacchanalian enthuſiaſm (a ſpecies of poetry firſt inſtituted in honour of Bacchus), ſince not only his brows are crown'd with the honorary bays,

EPODE I.

But thoſe dull vicious ſons of men, whom Jove
In Juſtice cannot deign to love;
Whether on earth, or on th' unmeaſur'd* main,
Shudder with horror at the aweful ſtrain.

NOTES.

bays, but his ſpirits are likewiſe cheared with the emblematical reward of an annual butt of ſack: and he hath likewiſe the ſtipend of a cool hundred, beſides other perquiſites, for the important and mighty work of compoſing two odes every year. Of the latter ſort may be conſidered the inſtitution of the poetry-profeſſorſhip in one of our Univerſities, the emoluments of which are by no means adequate to its dignity: and this may be one reaſon why moſt profeſſors, (T. Warton excepted) during their ten years of office, tho' reſident in the very ſeat of the Muſes, generally content themſelves with reading a few lectures in the Latin language on the theory of poetry, but ſeldom or never deſcend to the practice of it.

If it be true, as reported, that the Laureat's odes will in future be diſpenſed with; this ſuſpenſion cannot be at a better time (as an admired hiſtorian obſerves) than while the Laureat is a man of genius, and the King a man of virtue.

* Ἀμαιμακέτοις, immenſurabilis; ex α non et μακος pro μηκος longitudo.

N. B. Thus far this verſion was finiſhed, when the preſent tranſlator peruſed Mr. Weſt's tranſlation of this whole ode; when he dropt his pen, in deſpair of equalling, much more of exceeding that gentleman's approved tranſlation. Some parts of the beginning of this ode have been happily imitated by Horatian Akenſide and Pindaric Gray; by the former in blank verſe, in his hymn to the Naiades; and by the latter, in his ode on the progreſs of of poeſy: and many an other inferior bard, to raiſe his humble flight, hath frequently plucked a clandeſtine plume from Pindar's eagle.

THE
VIth PYTHIAN ODE,
INSCRIBED TO
ZENOCRATES,
OF
AGRAGAS or AGRIGENTUM,
A TOWN in SICILY,
On his VICTORY in the CHARIOT RACE.

N. B. Though this ode in the title is inſcribed to Zenocrates, the greateſt part of it is addreſſed to his ſon Thraſybulus.

ARGUMENT.

THE poet in this ode (which conſiſts of repetitions of Strophes and Antiſtrophes only) begins by praiſing his champion, from his recent victory in the Pythian Games; and paſſes on to his ſon Thraſybulus, whom he commends for his piety towards the Gods, and his duty towards his Parents, recording likewiſe his ſkill in poetry, and the ſweetneſs and conviviality of his manners.

STROPHE I.

HEAR* and attend ye vocal choir!
While I ſtrike the ſounding lyre,
In honour of the land where bright-ey'd Venus reigns,
And ſmiling Graces ornament the plains;
While ye approach with ſacred mirth
Great Delphi's temple, centre§ of the earth:
Where for Emmenides' illuſtrious line,

Near

NOTES.

* ἀκούσαι audite.

As this may be underſtood either as addreſſed to the auditors at large or to the choir of muſic in particular, the latter ſenſe is preferred in the tranſlation.

§ Ὀμφαλὸν ἐριβρόμου χθονὸς
Ἐς ναὸν προσοιχόμενοι.
Umbilicum valdè-ſonantis terræ ad templum adeuntes.

If any learned reader prefers the very literal tranſlation, he may read, 'To Delphi navel of reſounding earth.'

The temple of Apollo at Delphi, was called the centre of the earth, from a ridiculouſly romantic ſtory, that Jupiter, anxious to know the exact centre, ſent forth two eagles, the one from the eaſtern, and the other from the weſtern extremity; and that the two eagles, flying with the ſame ſpeed, at the ſame inſtant of time met on the very ſpot where Apollo's temple was afterwards built. The real fact is, Delphi was nearly about the centre of ancient Greece.

Near to Apollo's ſacred ſhrine,
Freſh is engrav'd the verſe divine:
(My verſe, Zenocrates its noble theme,
As pure ſhall flow as, Agragas! thy ſtream;)
In the rich* temple is preſerv'd the treaſure
Of th' harmonious heav'nly meaſure;
Fenc'd with a ſpacious wall around,
The Holy Grove† confines th' enchanting ſound.

ANTISTROPHE I.

The laſting verſe no ruſhing ſhowers annoy,§
Nor the wild hoſt of thundering clouds‡ deſtroy;
The

NOTES.

* Πολυχρύσω, multum-aurato.
In alluſion to the number and richneſs of the ἀναθηματα or ſacred preſents dedicated to Apollo.

† Alluding to a conſecrated grove and wall round the temple of Apollo at Delphi; in which temple the odes in praiſe of the conquerors in the Pythian Games were moſt probably depoſited.

§ Horace hath cloſely imitated this paſſage in his triumphal concluſion of his 3d Book of Odes; 'exegi monumentum, &c. —However it muſt be confeſſed, that the courtly Roman is manifeſtly inferior to the immortal Theban.

‡ Ἐριβρόμου νεφάλας στρατὸς αμείλιχος.
Valde-ſonantis nubis exercitus immitis.

The lays, immortally ſecure, defy
The ſtormy winds, and tempeſts of the ſky:
The ſounding lay not Ocean's wave,
" Swoln with the ſhore's promiſcuous§ heap,"
Can ſink or ſilence in her rocky cave,
With all the deafening horrors of the deep.

With face ſerenely bright,
The hymn diffuſes round the ſacred light;*

F On

NOTES.

§ Παμφόρῳ χεράδι. Promiſcuâ glareâ.

This one ſingle line is ſo very happily expreſſed by Mr. Green, in his verſion of this ode, that the preſent tranſlator begs leave to adopt, and acknowledge it; and as being, at the ſame time, very expreſſive of the ſublimely-incomprehenſible heterogeneous jumble of that very learned gentleman's good, bad, and very indifferent poetry.

* The grammatical conſtruction in the original is a little elliptical; the tranſlator therefore hath adopted that ſenſe, which appears to him to be moſt poetical and moſt congenial to the ſpirit of Pindar; viz. by perſonifying the hymn:—Let the learned reader judge for himſelf from Pindar's own words—

——————————— φα-
εἰ δὲ πρόσωπον ἐν καθαρῷ
πατρὶ τεῦ, Θρασύβυλε, κοινάν τε γενεᾶ
λόγοισι θνατῶν
εὔδοξον ἅρματι νίκαν
Κρισαίαισιν ἐν πτυχαῖς ἀπαγγελεῖ.

Luce

On neighbouring Criſa's* folding vale,
The hymn ſhall tell the joyful tale,
How thy great ſire, O Thraſybulus! won
(Reflecting honour on his ſon,
His country, kindred-tribe, and native place,)
The Pythian laurel's meed in the Carr's fervid race.

STROPHE II.

Replete with virtue's filial fire,
Follow the example† of thy ſire;

Mindful

NOTES.

Luce ſed facies (ſubintelligitur υμνων θησαυρος, hymnorum theſauri) in purâ, patri tuo, O Thraſybule! et communem generi (tuo) ſermonibus mortalium inclytam, in curro victoriam Criſæis in vallibus, prædicabit: *anglicè*, the face of the hymn, (or of the treaſure of the hymns) in a pure light, ſhall declare (among poſterity) the victory obtained in the Chariot-race, in the Criſæan vallies, famous in the diſcourſes of mortals, and common, O Thraſybulus! to thy father, and to all thy family or tribe.

The ſenſe will be the ſame if προσωπον be taken in the accuſative caſe, καλα being underſtood.

* Criſa was very near to Delphi, on whoſe plains the Pythian Games were celebrated.

† σὺ τοι σχεδων νιν ἐπιδέξια χειρὸς,

The moſt obvious tranſlation of which ſeems to be

Tu utique tenens cum (*patrem ſcilicet*) in dexteritate manûs.

Tho' ſome conſtrue νιν ipſam, and make it refer to νικαν, victoriam; others again conſtrue νιν ipſum, and refer it to υμνων θησαυρος a dozen lines back.

Mindful how Chiron in his cave,
The rightful* precept to Achilles gave:
Taught him among the Gods above,
To worſhip chiefly thundering Jove;
And invocate each power benign,
Not to diſgrace his mother's birth divine,‡
And glories deſtin'd to his father's line.

F 2 ANTISTROPHE

NOTES.

* The word ὀρφανιζομενω, in moſt editions as applied to Achilles, hath a little puzzled the commentators: the literal ſenſe, "orbato patre," cannot be admitted, as old Peleus was living at the time that his ſon Achilles was under the tuition of Chiron: and "ſeperato a patre," is too harſh and forced a conſtruction. But if we admit into the text, ὀρθανιζομενω, theme ὀρθος, rectus, as authoriſed by the Glaſgow edition, the ſenſe muſt be very conſiſtent; viz. agreeably to the admonition which Chiron, the ſon of Philyra, gave to Achilles, "in rectâ viâ inſtituto;" inſtructed in the right way or path.

‡ This alludes to the circumſtance of Achilles being (according to Homer) the ſon of the Goddeſs Thetis, and the mortal hero Peleus; at whoſe wedding the Gods and Goddeſſes were ſaid to be preſent, and to promiſe immortal honour to the offspring that ſhould be born.

ANTISTROPHE II.

Like glories too of erſt were won,
By aged Neſtor's violent* ſon,

Who

NOTES.

* The Tranſlator hath rendered this whole epiſode of Antilochus, as much as poſſible in alluſion to the fact as recorded in the Iliad; which is certainly the beſt way of coming at the ſenſe of Pindar, if he alluded at all to Homer: tho' it is far from being clear, that Pindar did not mean to give his own account of this tranſaction, as he himſelf had received it from tradition, or had arbitrarily varied it to ſerve his own preſent purpoſe, independent of any reference at all to the Iliad. Homer's and Pindar's account of the ſame fact, agrees in nothing, but the ſingle circumſtance of wounding old Neſtor's horſe by the dart or arrow of Paris. The Greek Epic poet ſays, that Neſtor when likely to be oppreſſed by Hector, was reſcued by Diomede; the Theban Lyric bard ſays, that Neſtor was oppreſſed by Memnon, general of the Ethiopians, and reſcued by his own ſon Antilochus, who died in the pious act of defending his father; whereas old Homer introduces Antilochus as contending in the Chariot-race at the funeral games inſtituted in honour of Patroclus. The Scholiaſts are very learned and (as they often are) very confuſed in their methods of reconciling this fact; tho' they almoſt all agree in referring it to the Iliad: let the reader hear Pindar, and judge for himſelf, from the following moſt obvious and verbatim conſtruction: Ανλίλοχος βιαλὰς Antilochus violentus καὶ πρόλεγον et antea ἐγενέλο fuit, φέρων λοῦλο νοημα ferens hanc mentem ὃς ὑπερφθίλο παλρὸς qui occubuit pro patre, ἀμμείναις quum ſuſtinuiſſet ἀναρίμβρόλον Μέμνονα homicidam Memnonem σλραλαγὸν ducem-exercitûs Αἰθιόπων Ethiopûm; Ἵππος γαρ equus enim (ejus) δαϊχθεὶς ſaucius ex βελέων Παριος ex telis Paridis, ποδὰ retardabat Νεσλόρειον ἅρμ' Neſtoreum currum: ὁ δὲ ille vero (*Memnon*)

ἔφερε

Who, in the noble martial ſtrife,
To ſave his parent, riſque'd his life:
What time the ſage's wounded horſe
Expoſed his carr to Memnon's force;
Youthful Paris drove the dart,
And pierc'd his courſer to the heart;
While ſhaking terribly his lance
He ſaw the Æthiop homicide§ advance.
Then firſt the Pylian king knew fear,
And call'd aloud upon his valiant heir:
His trembling hands forgot the rein,
He call'd his youthful ſon, nor did he call in vain.

STROPHE II.

By filial duty fatally inſpir'd,
Divine Antilochus to rage was fir'd;

NOTES.

ἔφερε tractabat χαλαιον ἔγχος validam haſtam: φρην δὲ mens vero Μεσσανιᾳ γέροντος Meſſenii ſenis δονᾳθεισα agitata βοασε inclamavit παιδα ον ſuum filium (*anglicè*, called aloud upon his ſon.)—Δ' ας ille vero (*Neſtor*) ουκ ἀπεσχεν non projecit επος verbum, χαμαι πελες irritum aulæ ab ipſo: ὁ θειος ανηρ ille vero divinus vir (*Antilochus*) πριαλο redemit θαναλοιο ipſius morte, κομιδαν curam, πατρος patris.

§ *Memnon.*

The pious hero, prodigal of breath,
Ranſom'd his father at the price of death:
The deed long paſt ſtill lives in praiſe,
Tho', in theſe baſe degenerate days,
Tranſcending weak belief:
'Mid heroes of the preſent race,
Young Thraſybulus ſhines in grace,
In filial duty chief.

ANTISTROPHE III.

His aſpiring ſpotleſs name
Rivals his uncle Theron's‡ fame:
For wealth (that ſhines in temperate uſe)
He ne'er perverts to ſham'd abuſe;
Nor pride, nor fraud diſgrace his youthful hour,
He from fair virtue crops the blooming flower,
And worſhips Wiſdom in the ‖ Muſes' bower.

And

NOTES

‡ This is the ſame Theron that Pindar hath ſo often mentioned in his different odes.

‖ ——— σοφι-
αν δ'εν μυχοῖσι Πιερίδων
Sapientiam vero in receſſibus Pieridûm

And all due honours are by him decreed
To thee, O Neptune! patron of the ſteed*:
To thee, whoſe potent arm can make
The ſolid earth's firm baſis ſhake.
But when the liberal flowing bowl
Open'd the virtue of the ſoul,
Then from his lips the chearful accents hung
Sweet‡ to the ear as honey to the tongue.

NOTES.

* The Grecian Mythology attributed the invention of the uſe of horſes to Neptune, their God of the ſea; which ſeems to ſignify that their horſes were firſt imported from foreign countries beyond their ſea or ſeas.

‡ μελισσᾶν αμείβεται ἱερὸν πόνον.
Apûm æmulatur cellatum laborem.

THE

VIIth PYTHIAN ODE,

INSCRIBED TO

MEGACLES* the ATHENIAN,

DESCENDENT OF ALCMÆON,

ON HIS VICTORY

In the CHARIOT drawn by FOUR HORSES;

In the LXXXVIIIth PYTHIAN GAME.

* There was another Magacles (celebrated in history) who flouriſhed ſome years before this; whoſe daughter Piſiſtratus the Tyrant married, and he was at the head of a party, ſupported by the Alcmœonidæ.

ARGUMENT.

THIS ode (one of the ſhorteſt in Pindar) conſiſts of an encomium on Megacles the Athenian, which the Poet derives from his country, Athens, in general; and from his anceſtors, the deſcendents of Alcmæon in particular; whoſe ſeveral victories in the different Games, he blends with thoſe of his champion; however, in honour of him, he particularly recounts his recent victory in the Pythian Games; and concludes with a reflection ſomewhat like that of the ſenſible, elegant, and judicious POPE, who ſings,

" Envy will merit as it's ſhade purſue,
" And like a ſhadow prove the ſubſtance true."

STROPHE.

STANZA I.

GREAT-cities* Athens! prelude to my ſtrain,
Where with wide-extended reign,
Alcmæon's ancient progeny§ bear ſway;
Well

NOTES.

* Μεγαλοπόλιες Ἀθᾶναι. Grandiurbes Athenæ.

This is ſaid to be one of the expreſſions, among others, for which Pindar was fined by his countrymen the Thebans, for giving an undue preference to their rivals, the Athenians. The poet, by the expreſſion, probably alludes to this circumſtance, that the ground on which Athens ſtood, was once a ſcattered village, conſiſting of different detached turrets, before Theſeus reduced the whole to a regular city. Theſe turrets, or towns (12 in number) were erected by Cecrops, the firſt King of Athens, mentioned in authentic hiſtory, and generally underſtood to be the founder; tho' moſt hiſtorians agree that there was a king called Ogyges, at a very early period; between whom and Cecrops, there muſt have been a very long interregnum; but all the records of this king, ſeem to have been deſtroyed by a partial flood, that in his reign overwhelmed many parts of Attica.

§ Alcmæon was the laſt recorded King, or rather the laſt perpetual Archon; for the name of king was, in a great meaſure, aboliſhed on the death of Codrus, a patriot-king of well-known fame,

"Pro patriâ haud timidus môri."

Hor.

It

Well ſkill'd to guide the ſteed to Glory's ſource,
Strong in the liſts, and fleeteſt in the courſe,
To bear at Pythian Games victorious palms away.

STANZA II.

Say Muſe! from earlieſt date of time,
Within what country, tribe, or clime,
Than thine, Alcmæon! ever roſe a race
Crown'd with more illuſtrious grace?
Or where were fairer turrets ſeen
Than thine, ariſing to ſalute the morn,
Athens! whom arms and arts* adorn,
The ſacred reſidence of Wiſdom's Queen?

ANTISTROPHE

NOTES.

It was from this ſame Alcmæon, that the famous Alcibiades claimed his ancient pedigree, who likewiſe won ſeveral prizes in the Chariot-race at the Olympic Games, according to Iſocrates; and Euripides is ſaid to have written an ode upon the occaſion. Such an illuſtrious hero as Alcibiades, wanted but a Pindar for his bard, to have rendered his name poetically-immortal.

* Though there is not ground quite ſufficient in the text for theſe three lines, the tranſlator, however, flatters himſelf, that the claſſical reader will excuſe their inſertion; as they flow from an enthuſiatic veneration for a ſpot which was once the ſeat of almoſt univerſal excellence. Pallas-Minerva, the warlike Goddeſs of

ANTISTROPHE.

STANZA I.

Thy poliſh'd citizens exalt thy fame,
And o'er all Grecia's cities ſpread thy name;
The fane, which impious tyrant* dar'd deſtroy,
Alcmæon's pious§ race repair with joy,
Adorn'd with emblems of the ſolar ray,
And ſacred to the Pythian God of Day.

STANZA II.

O Megacles! on the ſwift Muſe's wing
Thy Victories bear me forth to ſing;

NOTES.

of Wiſdom, was principally, if not firſt, worſhipped at Athens; whence her title of Παλλας Αθηνη, in Homer: Horace likewiſe calls this once diſtinguiſhed ſeat of genius, Palladis Urbem, the city of Pallas.

* Piſiſtratus, the tyrant, and his followers, partly burnt and defaced the Pythian temple of Apollo.

§ Ἐρεχθέος ἀστῶν, Erecthei civium.

In Pindar's time, an appellation in ſome meaſure common to the Athenians at large, from their king Erectheus, (who had a long reign at a middle period, between Cecrops and Theſeus,) who being a prince of great wiſdom and virtue, had divine honours paid to him after his death; and the people of Attica who had hitherto paſſed under the name of Cecropidæ, were from him called Erecthidæ,

Full five times in the Iſthmian Game,
Once in the Olympic excellent of Jove,‡
At Cirrha* twice thy might ſucceſsful ſtrove,
Thine and thy anceſtors' of deathleſs name.

EPODE.

Thy† late ſucceſs I view with joy,
But grieve,§ alas! that Envy ſhould annoy,

And

NOTES.

thidæ; though it is clear from the context, that the Alcmæonidæ, or the tribe of Alcmæon, (from whom Megacles was deſcended) are more particularly alluded to; ſince they rebuilded the temple and beautified it with new ornaments.

‡ Ἐκπρεπὴς Διὸς. Excellens Jovis.

Alluding to the ſuperiority which the Olympic Games bore over all the reſt.

* Pauſanias deſcribes Cirrha as a naval ſtation between Delphi and the ſea: and he further ſays, that between Cirrha and Delphi is a plain ſacred to Apollo, on which the Pythian Games were celebrated.

† Tho' Megacles might have gain'd his victory in the Chariot-race, without much toil; it is highly probable that himſelf, or at leaſt his anceſtors, gained ſome of their victories by perſonal exertions of courage and ſtrength.

§ One of the fanciful commentators, would have this allude to the death of Hippocrates; and for which he aſſigns no other reaſon, than that that celebrated phyſician of antiquity died about the time this ode was written, that he was a relation of Megacles, and that Pindar wrote an elegy on his death.——Altho'

the

And with alternate wound purſue bright glory's deed:
In the Pythian Hippodrome,
In full-blown honours thus thy mighty name
Feels both extremes in turn:
Rais'd to ſuperior height,
Tho' Envy's cloud obſcure its light,
Yet ſtill victorious beams the ray of fame;
And fame alone to worth th' immortal Gods‡ decreed.

NOTES.

the tranſlator hath the higheſt poſſible veneration for the divine old man of Cos, he ſees no reaſon for lugging him in head and ſhoulders in the tranſlation, when Pindar hath aſſigned another reaſon for his grief; viz. that his champion was the object of envy.

‡ Pindar's muſe hath been compared to a mounting lark, that deſcends to the ground with eaſe at the end of his ſong.—The concluſion of this ode is remarkably plain and ſimple; and however it might be beautiful and graceful in the original Greek, the literal Engliſh of τὰ καὶ τὰ, 'hæc et illa' would be ſo very near what a modern critic calls proſe, that a more diſtant ſenſe is here attempted in this verſion, by a paraphraſe; and indeed the ſame liberty is taken with the whole of this little ode, which ſeems to have been an extemporaneous compoſition; and it appears rather ſingular, that Pindar ſhould have been ſo inferior to himſelf, on ſo noble a ſubject as Athens: perhaps his poetical enthuſiaſm was reſtrained through a fear of raiſing the jealouſy of his own countrymen the Thebans.

THE XIth PYTHIAN ODE,

INSCRIBED TO

THRASYDÆUS the THEBAN,

ON HIS VICTORY

In the FOOT-RACE,

On the STADIUM or SINGLE COURSE,

In the CLASS of BOYS,

ARGUMENT.

It appeareth highly probable, that Pindar's young champion, celebrated in this ode, was ſome obſcure* perſon; for tho' the exploits of his father (and anceſtors obliquely) are here enumerated, it is very ſingular that his father's name is never once mentioned; for the nobility of any family is a topick ſeldom or never omitted by Pindar. But as Thraſydæus obtained his victory at the Pythian Games, on the plains of Delphi, in the country of Phocis, where Pylades once reigned; from this circumſtance, the poet immediately takes up the idea of Oreſtes, and from thence digreſſes into ſome account of Agamemnon, after the ſeige of Troy, in a manner intereſting to the reader, who may have peruſed the Iliad. This digreſſion hath been cenſured by ſome antient critics, tho' it hath as fair and viſible a connection with the ſubject as any in Pindar: in the Epode, indeed, at the concluſion of this ode, he does make ſomething like an abrupt tranſition; as Iölaus, Caſtor and Pollux bear no known relation to Thraſydæus; but even this Epode is connected with the ſentiment in the laſt preceding Antiſtrophe, tho' not with the profeſſed ſubject of the poem.

* The mention in this ode of Thraſydæus' anceſtors obtaining a victory or victories in the Chariot race, ſeems in ſome meaſure to contradict this opinion: ſince in ancient Greece, horſes were not trained to the chariot without great expence.

STROPHE I.

DAUGHTERS of Cadmus* !—Semelè ! whoſe
arms
Embrac'd the thundering God ; whoſe charms
Claim'd the high honour of celeſtial love ;
Who 'mid the rapid lightning's fire
In bliſs extatic durſt expire,
And ſhine a Goddeſs in the realms above :

And

NOTES.

* The ſtory of the Theban Goddeſſes, is as follows :—Juno, having diſcovered that her huſband Jupiter was enamoured of Semele, the daughter of Cadmus (founder and firſt king of Thebes) by his wife Harmonia, diſguiſed herſelf in the ſhape of an old woman, and under that appearance prevailed with the young lady, not a little proud of ſo great a lover, to inſiſt upon his granting her requeſt, whatever it ſhould be, as giving at once an undeniable evidence both of his divinity and love : Having obtained that promiſe, ſhe was in the next place moved to require him to viſit her with all thoſe inſignia of divine majeſty, wherewith he was accuſtomed to go to the bed of Juno. Jupiter came, attended with his thunder annd lighnings, in whoſe flames ambitious Semelè periſhed : He, however, not only ſaved the life of her young offspring Bacchus, but beſtowed both upon him and her, celeſtial honours and immortality.——Athamas, the huſband of Ino (the other daughter of Cadmus) being, by the inſtigation likewiſe of Juno, ſtruck by the Furies with madneſs, and having ſeized his young

And Inò, thou bright miſtreſs of the main
(Leucothoë call'd, amid the Nereid train),
With the fam'd mother of Herculean might,—
To the known ſeat of Melia§ fair,
Ye Theban female deities repair!
Where to the radiant fire of light
Aſcends a temple on Iſmenus' height;
And where, as golden tripods ſhine,
Enthron'd above the ſacred ſhrine
Bright Phœbus' ſelf inſpires the oracle divine,

ANTISTROPHE. I.

Hence call'd Iſmenean,—on the plain
Your Melia‡ calls her own fair heroine train;
Daughters

NOTES.

young ſon Learchus, one of his children, which his wife (whom he then took for a lioneſs) held in her arms; ſhe in a fright ran away with the other, and caſt him and herſelf headlong into the ſea, where Neptune taking compaſſion on her, converted them both into deities of the ſea; and ſhe was henceforth called Leucothoë, or as that word ſignifies in the Greek, the fair or white Goddeſs.

§ Melia, the ſiſter of Iſmenus, a river in Bœotia, is ſaid to have had her habitation near the banks of that river: and near this city was likewiſe ſituated the hill of Iſmenus, on which was a temple dedicated to Apollo.

‡ Καλεῖ vocat. As it is ambiguous, whether Melia or Apollo is the nominative caſe to this verb; the preference is in this verſion given to the nymph.

Daughters of Harmony,* obey,
And in the ſounding lay
Sing Delphi's temple—Pytho's§ town,
(Exert your tuneful breath
To hymn the ſacred centre of the earth)
And Themis' righteous ſeat of old renown:
Nor in the Theban cauſe the ſong of triumph end
Or Cirrha ceaſe to name, 'till evening ſhades deſcend.

EPODE I.

At Cirrha, no degenerate ſon,
(But warm with virtue's innate fire)
Gracing two former trophies of his ſire
A third freſh wreath young Thraſydæus won,

On

NOTES.

* Ὦ παῖδες Ἁρμονίας,——Filiæ Armoniæ, vel Harmoniæ. This invocation is not addreſſed to the Muſes, the metaphorical daughters of Jupiter, and Mnemoſynè, (or Memory) but to Semelè and Ino, the daughters of Armonia or Harmonia, the wife of Cadmus; who moſt probably obtained this appellation from her fine ear or taſte for muſic or poetry, and who was therefore a well-choſen wife for Cadmus, the reputed inventer of letters, at leaſt of many of the letters of the Greek alphabet.

§ Πυθῶνα, Pythonem. This Pytho, a town of Phocis, is mentioned in Homer's poetical catalogue of the cities of ancient Greece: and as Piſa was the ancient name for Olympia, this was the antient name for Delphi; in all likelihood this ſpot (centre of the Earth

On the fair, arable, and fertile plain,
Where of fam'd Pylades deſcendents reign,
Friend of Oreſtes—whom Arſinoë fair,
His faithful nurſe, with anxious care
Convey'd in ſecret from his native land,
And Clytemneſtra's murderous§ hand,
Red with the blood of Agamemnon ſlain;
What time the fierce Adultereſs impreſt

The

NOTES.

Earth as it was called) near the mountain Parnaſſus, obtained the name of Delphi, from Apollo's temple there erected, and from his moſt famous oracles from thence delivered; which were eſtabliſhed after the time of the Trojan war, and were in high repute in the days of our author.——And the preference given to Delphi, beyond all other reſidences of Apollo, is likewiſe clear from this paſſage: becauſe tho' the Theban damſels are ordered to go in triumphal proceſſion to Apollo's temple at Iſmenus, they are ſtill ordered in their hymns to celebrate Pytho, Cirrha, Delphi, and Themis:—This Themis, the Queen or Goddeſs of Juſtice, is ſaid to have firſt reigned at Delphi.

§ —— Κλυταιμήστρας χειρῶν ὑπὸ κραιπνᾶν — Ex Clytemneſtræ manibus validis.

Agamemnon, the Generaliſſimo of the Grecian army, after the deſtruction of Troy, fell in love with Caſſandra, the daughter of Priam, and brought home with him this beautiful captive. On his return to his own kingdom he was barbarouſly aſſaſſinated (as it

The ruthleſs ſteel on fair Caſſandra's breaſt,
To Acheron, in Pluto's dark domain,
Hurl'd headlong with a vengeful blow,
To ſeek her lord and lover in the ſhades below.

ANTISTROPHE II.

Mercileſs woman! to the horrid deed
What urg'd thee? was it that her ſire decreed,
Thy Iphigenia§ far from thee ſhould bleed,

Near

NOTES.

it hath been generally ſuppoſed) by Ægiſtheus, at the inſtigation of Clytemneſtra, Agamemnon's wife (tho' Pindar ſeems to attribute the act to Clytemneſtra alone). That enraged virago likewiſe murdered her huſband's concubine, Caſſandra; and to ſecure the kingdom for her gallant Ægiſtheus, would have likewiſe killed her own ſon Oreſtes, had he not been privately conveyed away by his faithful nurſe Arſinoë. The well-known friendſhip of Pylades (the ſon of Strophius) and Oreſtes, as well as the romantic fate of Iphigenia, his ſiſter, are fully diſplayed in a tragedy of Euripides, entitled, Iphigenia in Tauris.

§ In the Greek Ἰφιγένεια.—In ſtrictneſs this word ſhould be pronounced Iphigenia, and not Iphigenia: the tranſlator hath however adopted the modern faſhionable mode of pronunciation, in compliance with eſtabliſhed cuſtom:

"Quem penes arbitrium eſt, et jus et norma loquendi."

Hor.

Near to Eurîpus'‖ various-flowing flood?
Or was it that thy riotous blood,
(Like wanton heifer* highly fed)
Burn'd for the pleaſures of th' unlawful bed?
Could not thy plighted vow, fair virtue's pride,
Preſerve the honour of the youthful† bride?

EPODE II.

Th' adulterous action ſtands reveal'd,
For Royal crimes are ne'er conceal'd;
Cenſure, which dares th' exalted to aſſail,
May ſpare the humble in life's lowly vale.

The

NOTES.

‖ Euripus, near Aulis (where it was intended, that Iphigenia ſhould have been ſacrificed), is a narrow ſea between Bœotia and Eubœa, that ebbs and flows 7 times in 24 hours: vide Pomp. Mel. It is now called Stretto di Negroponte. In this gulph, the moſt celebrated Philoſopher, Ariſtotle, is ſaid to have drowned himſelf, becauſe he could not find out the cauſe of this phænomenon: tho' this account is contradicted by the moſt authentic authors.

* δαμαλιζομέναν, more juvencæ laſcivientem.

† —— νέαις ἀλόχοις. Novis vel juvenibus uxoribus.

Whether by theſe words are meant new-made brides, or young brides; neither ſenſe applies well to Clytemneſtra, ſince her daughter Iphigenia is repreſented as a young woman when ſacrificed.

Clytemneſtra

The Royal Atreus§ better ſon,
Who, in fair Helen's cauſe,
And for the breach of hoſpitable laws,
From burning Ilion, ſpoils of lux'ry won,
Thus murder'd in his native town†,
Pay'd the dear purchaſe of his high renown:

STROPHE III.

And to like fate th' unconſcious king betray'd
His beauteous* captive, Troy's fam'd prophet-maid.‡
But young Oreſtes, heav'n-directed boy,
Near to Parnaſſus' foot,‖ of ſacred fame,
To th' hoſpitable roof in ſafety came
Of antient Strophius, where in plenty fed,
And to heroic acts with youthful vigour bred,

NOTES.

Clytemneſtra then could not poſſibly be termed a new-made bride, when ſhe intrigued with Ægiſtheus: ſhe might indeed be young in age, or at leaſt not old, ſince Agamemnon, in the firſt book of Iliad calls her "Κυδιόπις ἀλόχῳ" puellulæ uxori, or his very young wife; and this ſenſe the Tranſlator hath preferred as being the leaſt abſurd.

§ Agamemnon. † Amyclæ.

* Caſſandra. ‡ μάντιν κόραν, vatem puellam.

‖ πόδα pedem.

In full appointed time,
Reveng'd his mother's horrid crime,
Depriv'd her of her vital breath
In vengeance for his father's death;
And by her ſlaughter'd ſide,
Lay'd in commingled blood th' adult'rous parricide.

ANTISTROPHE III.

But oh, my friends, where does my fancy ſtray!
Bewilder'd in the three-fold way: §
Full of the muſe-inſpiring God
From the right path my devious feet have trod:
Thus when oppoſing winds conflicting roar,
The bark† is driven wide from its expected ſhore.

O muſe

NOTES.

§ Τριόδον, trivium.

"Ride ſi ſapias, learned reader!" ſome antient Scholiaſt, (dexterous perhaps at diſcovering meanings never meant) exclaims in a note of triumph on this paſſage; which he applies to Pindar's three-fold form of compoſition by Strophe, Antiſtrophe, and Epode. And a modern critic triumphs no leſs by referring this to the three victories obtained by our hero and his father; whereas, poſſibly, Pindar may mean no more than ſimply this: That where there are three roads, a man is more likely to loſe his way.

† ἄκατον, ſcapham.

O muſe return! thy champion's praiſe rehearſe
In the ſilver-purchas'd verſe;*
For thy Pythian-victor's ſire,
And Thraſydæus ſelf, ſing thou the ſong of hire.

NOTES

* Μοῖσά, τὸ δὲ τεον, εἰ μισθῷ
συνεδειν παρέχειν
φωνὰν ὑπάργυρεον, &c.
O Muſa (hoc vero tuum eſt) ſi mercede
Pacta ſis, præbere
Vocem argento-conductam, &c.

However honourable or diſhonourable it might have been deemed, in Pindar's days, to write for hire; it appears from this, and ſome other paſſages, as well as from the ſenſe of all the commentators,§ that he was certainly guilty ſometimes of that practice; indeed, he makes no ſcruple to acknowledge it himſelf, with a degree of ingenuouſneſs, which in this age would ſeem wonderful, when almoſt every one does it, but no one owns it. The Scholiaſts, in the Oxford edition of Pindar, on the 5th Nemean ode, expreſsly ſay, that Pindar's price demanded for that ode, was three Grecian drachmas, and that that ſum was paid him by the friends of Pytheas, the victor, whom he there celebrates.—This anecdote is likewiſe recorded at large by Mr. Weſt in his Diſſertation on the Olympic games.

§ Pauwius, indeed, a learned commentator, felt himſelf ſo much hurt from the notion of Pindar's proſtituting his Muſe for hire, that he hath (ſuo periculo) recommended the following alteration of the text: Μοῖσα, τὸ δη τεον, ου μισθη τν συνεδεν, &c. &c. OMuſa, hoc tuum eſt, tu non pacta es, &c. &c. but as this innovation is not ſupported by the authority of any one manuſcript, no one editor of Pindar has as yet been hardy enough to adopt it.

EPODE III.

Each victor celebrate in turn:
In the paternal line
Behold where ſplendid glories § burn
With flame divine,
As round their brows Olympic olives twine:
(Such honour is decreed
For the victorious ſteed;)
While like the ſolar rays†
In the fam'd liſt of conqueſts ſhines each hero's praiſe.

STROPHE IV.

Nor leſs the laurel-crown rewards their force,
Deſcending naked* on the Pythian courſe;
Where with fleet ſtep they ſcour'd along,
In ſpeed ſurpaſſing Græcia's throng.

Tho'

NOTES.

§ 'επιφλεγει, adardet.

† 'ακτινα, radium ſolis.

* "γυμνὸν ἐπὶ στάδιον," being found in almoſt all authentic copies of Pindar, the words were in the firſt edition rendered literally "the naked courſe;" but, the metaphor being perhaps too hard

Tho' riches, Thraſydæus, might not ſhine
On thy great anceſtors'§ obſcure line;
Oh were, ye Gods! my humbler wiſhes bleſs'd,
I'd rather breathe poſſeſs'd
With the calm pleaſure of an humbler life,
Than as a tyrant reign 'mid envy, noiſe, and ſtrife.

H 3 ANTISTROPHE

NOTES.

hard for the digeſtion of the ſqueamiſh ſtomach of a modern critic, gave partly occaſion to the only ridicule that has appeared in any public criticiſm to the diſparagement of this work. But as the word "γυμνοὶ" is now found to be authorized in ſeveral editions of Pindar, the tranſlator hath accordingly adopted it, the ſenſe being very clear. Πυθοῖ τε γυμνοὶ ἐπὶ σταδιον καταβάντες,—apud Pythonem (alias Delphos) nudi in ſtadium deſcendentes,—*Anglicè*, they (viz. the anceſtors of Thraſydæus,) deſcending naked on the Stadium, or Foot-Courſe at Pytho, otherwiſe Delphi; though perhaps the word "Gymnaſium," appropriated by the Greeks to the theatre in which the Athletes of every denomination contended "naked," excepting thoſe very few, who ran in compleat ſuits of armour, may authorize the "γυμνον σταδιον," in the original, tho' not the harſh phraſe of "naked courſe" in the tranſlation.

§ This ſenſe, though not expreſſed in the original, is implied; ſince Pindar, by his ſudden tranſition to the praiſes of a middle ſtation of life, ſeems to inſinuate that his champion was of no high rank or ſtation.

ANTISTROPHE IV.

Plebeian virtues are my patriot theme,
While envy's more exalted beam
Burns with ſelf-conſuming fire:
But within life's narrow ſpan,
Is there a rare and happy man
Who can attain the height of honeſt fame,
Without or inſolence or pride;
E'en at his lateſt breath
He in ſafety may deride
The horrors of black* death,
And leave his ſons the worth of an unſpotted name?

EPODE IV.

This antient honour hath been won
By Iphicles' illuſtrious† ſon;
And this immortal grace,
By the twin § heroes of fam'd Leda's race,

Both

NOTES.

* μέλαν☉ θανάτ☉, nigræ mortis.

† Iolaüs § Caſtor and Pollux.

Both ſons of Jove—tranſlated to the ſkies,
Whoſe lucid ſtars‡ alternate ſet and riſe.

NOTES.

‡ ——— ὑοὶ θεῶν
τὸ μὲν παρ' ἀμαρ ἑδραισι Θεράπνας, τὸ δ' ὀικέοντας
ἔνδον Ολυμπου.

——— filii Deorum
Partim quidem, uno die, in Sedibus Therapnes, partim vero
Habitantes intra Olympum.

This alludes to the well-known fable, that Caſtor and Pollux were tranſlated into the heavens, and made a conſtellation (which is ſtill called Gemini), and that when one of them riſes, the other ſets.

Sic fratrem Pollux alternâ morte redemit,
Itque reditque viam.

VIRG. Æn. 6th.

THE

XIIth and last PYTHIAN ODE,

INSCRIBED TO

MIDAS,

MUSICIAN OF AGRAGAS,

FOR A VICTORY HE OBTAINED

In a MUSICAL CONTEST,

BY HIS

SUPERIOR EXCELLENCE on the FLUTE.*

N.B. The Olympic Games were not confined to corporeal exertions, but the endowments of the mind were in them likewiſe rewarded; Poets recited their poems, Orators rehearſed their orations, and Tragedians and Comedians rehearſed their dramatic compoſitions, and were all rewarded according to their deſert.

* In the 3d year of the 48th Olympiad, the Amphictyones, who were Preſidents of theſe (viz. Pythian Games) introduced Flutes; which, till that time, had not been uſed at this ſolemnity; the firſt that won the prize was Sacadas of Argos.

Potter's Antiquities, Vol. I.

Pauſanias likewiſe atteſts the ſame fact, and mentions ſeveral other victories of Sacadas; and, according to him, Sacadas appears to have been a poet as well as muſician: Pauſanius further ſays, that when he travelled into Greece he ſaw a ſtatue of this man; accompanied with this remarkable circumſtance: that the αὐλὸς, or flute, which he held in his hand, was almoſt as tall as the muſician himſelf.

ARGUMENT.

THE poet in this ode ſings the praiſes of Midas the muſician, for his victory alluded to in the inſcription; then he makes a digreſſion to the invention of Flutes, and the fable of Perſeus, the ſon of Danaë; and tells us, that when that hero had killed Meduſa, (one of the three Gorgons, daughters of Phorcus) Pallas invented the Flute† in imitation of the dying yells of the ſerpents round the head of Meduſa, and of the lamentation of her ſiſter Euryala, (and Stheno); and concludes with a reflection on the inconſtancy of Fortune. This ode, in the original, conſiſting of ſtrophe and antiſtrophe only, in the tranſlation, is attempted in regular meaſure.

† It is very difficult at this time to aſcertain the preciſe difference between the ἄυλα, a word Pindar frequently uſes, and the σύριγξ, a word he never uſes: the latter, however, according to Pauſanias, is ſaid to have been invented by Pan upon the mountain Mænalus, and to have been uſed by the ſhepherds of Arcadia; and is almoſt every where by Virgil tranſlated fiſtula; whereas the ἄυλα or ἄυλος (a word always rendered "tibia" by Terence, Horace, and all the Latin claſſics) was a more improved inſtrument, and uſed by the Lacedæmonians, at the beginning of their engagements; and was, perhaps for that very reaſon, attributed to the invention of Minerva, the martial goddeſs of the Grecians.

STROPHE.

STANZA I.

O Nymph of Agragas! with ſplendor crown'd,
Of human Citadels, O Queen! ſupreme,
For Proſerpine's fair reſidence renown'd,
Near to thy fruitful river's kindred* ſtream:

STANZA II.

To Midas' worth thy ſanction give,
While men applaud, and Gods attend:
Thy citizen† return'd, with joy receive,
And muſic's glorious cauſe befriend;

STANZA III.

Since Midas purchas'd rich renown;
From him receive the laurel crown
He gain'd in muſic's art;

While

NOTES.

* The town of Agrigentum (in the Greek Agragas) is deſcribed in the text as ſituated on a hill upon the banks of a river of the ſame name.

† The Olympic conquerors uſed to be received, on their return to their native or adopted cities, with great joy and triumph.

While Greece aſtoniſh'd heard, and mute,
Charm'd with the muſic of the flute,
Whoſe fam'd invention Pallas deign'd t'impart.

ANTISTROPHE I.

STANZA I.

From ſlaughter'd ſerpents and their dying yell,
The direful Gorgons' virgin-heads around,
(What time by Perſeus' ſword one ſiſter fell)
The Virgin-godhead§ copied cloſe the ſound.

STANZA II.

When Danaë's ſon, led on by fate
(Deſcendent of a golden† ſhower,)

Threaten'd

NOTES.

§ ἔυρεν Θεὸς—invênit Deus—Minerva is here in the original called a God, and not a Goddeſs; Virgil's Æneas is yet more ſingular, when he applies the ſame term to Venus, his mother Goddeſs.

Matre Deo monſtrate viam. VIRG. Æneid.

† In this ode, Perſeus is plainly ſaid to be the ſon of Danäe from a golden ſhower; whereas in the VIIth Iſthmian ode, Hercules is ſaid to be the ſon of Alcmæna through the ſame medium:—Does Pindar blend theſe two ſtories together? or does he arbitrarily vary the fables of the heathen mythology? or is it, that his fruitful genius hath a ſhower of gold ready for every occaſion?

Threaten'd Seriphus' ſea-girt ſtate,*
In fair Meduſa's evil hour;

STANZA III.

Around while mirth convivial flew,
In Polydectes's hall,‡ the hero threw
Fair-cheek'd Meduſa's head;
And chang'd their mirth to dire alarms,
In vengeance for his mother's charms
And violated bed.

STROPHE II.

STANZA I.

When after Pallas, war's triumphal maid,
Had freed her hero from all labours paſt,

NOTES.

* Seriphus, a little iſland in the Ægean ſea, or rather what Horace calls the Mare Myrtoum.

Parvâque Seripho. JUVENAL.

‡ Polydectes, King of the iſland Seriphus, at a large feaſt, deſired every gueſt to bring his ſymbolum or club, towards the expence; when Perſeus introduced, as his portion, the *head* of the fair-cheek'd Meduſa, or *heads* as is in the text,

ἐυπαῤάυ κρᾶτα Μεδοίσας.

Pulcras-genas-habentis capita Meduſæ.

including thoſe of the ſurrounding ſerpents likewiſe: This horrid act was manifeſtly committed to revenge his mother, who it ſeems had been firſt made a ſlave by Polydectes, and then either raviſhed or compelled to marry him.

The breathing flute's fair ſtructure ſhe eſſay'd,
Whoſe various melody all former tones ſurpaſt.

STANZA II.

The flute can rival dying groans,
Such as Euryala in anguiſh ſhed,
Or imitate her plaintive moans,
For her more beauteous ſiſter's head.

STANZA III.

Bright Phœbus, wiſdom's awful God,
High honours on the flute beſtow'd;
To fire the youth to fame,
He bade the flute's harmonious ſound
To woo contending champions round,
To Pythia's honour'd§ game.

ANTISTROPHE

NOTES.

§ λαοσσοον μναςηρ' αγωνων, populum-excitantem procum certaminum. This certainly alludes to the uſe that was made of the flute in the Pythian and other ſacred games, on which they ſometimes played by way of ſignal for the combatants to begin.

ANTISTROPHE II.

STANZA I.

Connecting braſs and reeds the flute compoſe,
Reeds on Cephiſus' ſacred† banks which grow;
Hence many-headed* harmony aroſe,
And formed flutes ſonorous learn'd to blow.

STANZA II.

They animate the joyful dance,
Conducted by the breath and hands;
While youths and virgins gay advance,
They guide the choral bands.

NOTES.

† Pindar, in the ſecond Olympic, calls the bands of the river Cephiſus, ἱερον οἰκημα πόλμυ, the ſacred habitation of the river, to which the tranſlator alludes.

* Κεφαλᾶν πολλων νομον, the law or diſtribution of many heads.‡ The muſic of the complex flute was ſo called, from the reſemblance which the embouchures of the different pipes, of which this antient inſtrument was compoſed, bore to the many heads of the ſerpents. It was compoſed of pipes of different lengths, and joined together, according to Pindar's account, by thin plates of braſs. Each pipe, however, formed a ſeparate note: and the flute was played upon by applying each aperture in ſucceſſion to the mouth. This claſſical inſtrument is ſtill uſed in Italy and the Levant, as the tranſlator hath been informed by a very ingenious friend, who hath lately travelled into thoſe countries.

‡ *Potter, in his Grecian Antiquities, has reduced theſe many heads to the number of five.*

STANZA III.

Harmonious victor! Midas hail!
Thy tuneful powers at laſt prevail,
Misfortune now forgot;
All men (as fortune's tide ſhall flow)
By turns, or good or evil know:
Such is frail mortal's lot!

N. B. It is a circumſtance of ſingular notoriety that the muſical Pythian conqueror (celebrated in this ode) ſhould have the name of him, who ſo vainly contended with Apollo, now rendered ſtill more ridiculous in a popular muſical burleſque opera.

From the phraſe of many-headed harmony, and from the mention of the reeds, &c. &c. and ſome other expreſſions in the original ode a tranſlator might be inclined to think, that Pindar had been deſcribing the "συριγξ," or ſhepherd's pipe, had he not expreſsly told us, that Midas played upon the "αυλα," or flute; though, by the bye, the antient Grecian flute bore very little reſemblance to the modern muſical inſtrument of the ſame name.

NEMEAN GAMES.

THE Nemean games were celebrated every three years at Nemea, a village and grove in Peloponneſus, between the cities of Cleonæ and Philus, not far from the Iſthmus of Corinth. The moſt probable account of the riſe of theſe games appears to be, that they were inſtituted by Hercules, in memory of his killing the Nemean lion, and by that hero conſecrated to his father Jupiter; who, as Pauſanias tells us, had a magnificent temple at Nemea. Νεμεα, in the Greek, with an epſilon, is undoubtedly to be pronounced ſhort, as it always was by the Greeks and Romans; notwithſtanding, from a vicious habit in the Engliſh language, it is now-a-days frequently and generally pronounced otherwiſe.

The preſidents of theſe games were elected out of Corinth, Argos, and Cleonæ; and, as they appeared in black cloaths, the habit of mourners, this circumſtance has given ſome plauſibility to the notion (otherwiſe ill-ſupported) of there being a funeral ſolemnity, inſtituted in memory of Opheltes, otherwiſe Archemoros.

Statius in his Thebaid, gives a kind of poetical ſanction to this latter opinion, when he ſays,

Ludus, et atra ſacrum recolit Trietêris Opheltem.

The crowns or garlands, given to the victors in theſe games, were compoſed of parſley.

THE

IId NEMEAN ODE,

INSCRIBED TO

TIMODEMUS the ATHENIAN,

(The SON of TIMONOÜS,)

WHO OBTAINED THE VICTORY

In the PANCRATIAN EXERCISE,

In the NEMEAN GAMES.

N. B. It appears from the tenour of this ode, that the champion whom it celebrates, though born at Acharnæ, (a borough town in Attica) and thence called an Athenian, was educated at Salamis.

ARGUMENT.

THE poet deduces the encomium of his Nemean conqueror from his recent victory in the Pancratium, the moſt laborious of all the athletic exerciſes, being an exertion of all kinds of ſtrength, as the etymology‡ of the word ſignifies. He then paſſes a compliment on Salamis, the birth-place of the mighty Ajax (whoſe ſturdy, brave, but ſelf-ſufficient character, is drawn at full length and admirably diſcriminated from other heroic characters, in the dramatic page of the beſt Epic poem in the known world) and the military ſchool in which Timodemus received his firſt rudiments of hardineſs.

This ode concludes with a renumeration of the various victories obtained in the Pythian and other ſacred Games, by the anceſtors of Timodemus, who derived their origin from Acharnæ, an inconſiderable village, or ſmall country town, in the principality of Athens, in Attica.

This poem in the original is compoſed of Ogdoads, Colons, or Sections, of eight lines each, and which form the tranſlator hath endeavoured to preſerve in almoſt the ſame number of lines.

‡ παγκρατιον, ex πας omnis & κρατος robur.

OGDOAD I.

As when Homeric rhapſodiſts* divine,
To dignify the Epic line,
The ſong begin from Jove:
Thus my champion's early name
Aſpiring in the liſts of fame,
O, Heaven's high King! by thy decree
Receiv'd the firſt fruits of his victory
In thy much celebrated Nemean grove.

OGDOAD II.

Warm with glory's Heav'nly fire,
The ſon ſhould emulate his ſire
(To Athens cauſe of high renown,
Since fate hath brought his worth to light
Virtue's fair ornament and bright)
In his arduous footſteps tread,
With Iſthmian flowrets deck his head,
And gain Apollo's Pythian crown.

OGDOAD

NOTES.

* The poems alluded to, were originally termed rhapſodies, from their being ſtitched together in a looſe manner; whence, in the modern corruption of language, the word rhapſodies hath been applied to any irregular incoherent productions.—A proof that there was then no edition of Homer's Works all together.

OGDOAD III.

As from Orion ſhining fire
The Pleiads never muſt retire,
Or decline their watery courſe;
Thus from fam'd Salamis, my hero's might,
As from a fount, derives its ſource—
In Salamis great Ajax born,
Hector's challenge heard with ſcorn.§
So in the hard Pancratian fight

OGDOAD IV.

Thy ſtrength, O Timodemus! thou haſt ſhown,
And, worthy of thy ſires, haſt prov'd thy own
Heroic worth's hereditary right.
Thy ſires from rude Acharnæ ſprung,
(Their nerves to active vigour ſtrung)
Near to Parnaſſus' lofty-reigning* height,

For

NOTES.

§ This paſſage manifeſtly alludes to Ajax's accepting Hector's challenge, in the 7th book of the Iliad; but, if the tranſlator is not much miſtaken, Pindar more particularly alludes to the lines wherein Ajax, after his boaſtful manner, brags of his native country Salamis.

——— Επει ȣδ' εμε νηιδα γ' ȣτως
Ελπομαι εν Σαλαμινι γενεσθαι τε τραφεμεν τε. *Hom.*
From warlike Salamis I draw my birth,
And, born to combats, fear no force on earth. *Pope's Tranſl.*

* υψιμεδοντι Παρνασω—altè-regnante Parnaſſo.

For victories won, high rais'd their names
In four illuſtrious Pythian games.

OGDOAD V.

And twice four crowns they gain'd on Corinth's* ſtrand,
Within the foldings of good Pelops' land,†
And ſeven high honours in the Nemean courſe
Prov'd their reſiſtleſs force;
But in the Athenian game of Jove,§
At times unnumber'd, with ſucceſs they ſtrove.—

Ye

NOTES.

* The Iſthmian games derived their name from the Iſthmus of of Corinth, where they were held.

† εν Πελοπος πλυχαις, in Pelopis plicis.
The tranſlator hath ventured at the literal ſenſe of the word 'foldings,' the original is very expreſſive and bold, though perhaps not eaſy to be expreſſed in Engliſh.—Peloponneſus took its name from king Pelops.

§ Almoſt every city and town in Greece, had games of their own, beſides the four ſacred games; and the city of Athens celebrated her games in honour of Jupiter, to whom they were dedicated, under the title of Panathenæa:‡ and it appears highly probable, from ſome circumſtances in this ode, that it was ſung by way of triumph on the return of Timodemus to his native country, after his Nemean victory.

‡ *Theſe games, (viz. the feſtival of the united Athenians) were inſtituted by Theſeus, in memory of his uniting all the inhabitants of Attica under one government, and of reducing the old and new city into one, which he named Athens.*

Ye citizens, on Jove's high altars burn,
Your incenſe for your chief's return;
To celebrate the feſtive day,
Begin, ye bards, the dulcet lay.

THE

VIIIth NEMEAN ODE,

INSCRIBED TO

DEINIAS,

(The SON of *MEGAS, of ÆGINA,)

ON HIS VICTORY

In the FOOT RACE,

On the STADIUM or SINGLE COURSE.

* Megas died ſome ſhort time before his ſon obtained the victory.

ARGUMENT.

PINDAR (as he celebrates the victory of a young and beautiful champion) begins this ode with an apoſtrophe to Beauty with ſingular propriety; he next commemorates the birth of Æacus, the ſon of Jupiter by the nymph Ægina; then mentions Cinyras, king of Cyprus; and makes ſome remarks on the effects of envy, which he further illuſtrates from the inſtance of Ajax, who ſtrove in vain for the armour of Achilles; and concludes with the praiſes of poetry.

STROPHE I.

O Beauty! herald* of the Queen of Love,
(Whoſe ſweets ambroſial, mortals prove)
Thron'd on the youth's or virgin's eye,
Thy looks announce th' approaching extaſy;
Thy influence ruleth unconfin'd,
While thy capricious mind
Is now to one, now to another kind.
O goddeſs of the human heart!
To merit's claim thy power impart,
And grant throughout thy wide domain,
That virtuous youths who love, may never love in vain.

ANTISTROPHE. I.

When thundering Jove Ægina‡ wed,
The loves thus crown'd the nuptial bed;
From whoſe celeſtial warm embrace
Budded§ the honour of his race

NOTES.

* κηρυξ, præco.

‡ The nymph of that name.

§ εβλαστεν, germinavit.

Ænone's king, renown'd in fight,*
The riſing glory of his age,
In action bold, in council ſage,
And of deſiring eyes all lovely to the ſight.
Each neighbouring hero, honour's flower,
Uniting own'd the monarch's power,
The various chieftains glad obey,
And court the ſceptre of his righteous ſway:

EPODE I.

The kings, who led their peaceful flocks
O'er Athens, and her craggy‡ rocks,
Or where old Pelops' ſons maintain
O'er hardy Sparta their extenſive reign.
O righteous judge! great Æacus! attend,
To thee the humble knee I bend,
The Lydian mitre in my hand,
Whoſe ſacred borders are embroider'd round
With ſprightly Muſic's variegated ſound;†

Regard

NOTES.

* Æacus, the king of Ænone or Ægina, is fabled to be the ſon of Jupiter, by the nymph Ægina, from whence that town took its name.

‡ οἵ τε κρανααις εν Αθαναισι — quique aſperis in Athenis. Theſe words are ſtrongly deſcriptive of the natural ſituation of Athens, as her citadels were originally founded upon rocks.

† μιτραν καναχηδα πεποικιλμεναν, mitram ſonore variatam.

Regard thy native land,
For thy Ægina, city fair,
And her great citizens,* I offer up the prayer;
And ample thanks prefer to thee
For Deinias' late victory;
When rivalling his ſire, the vigorous ſon
In Nemea's double courſe, the prize of ſwiftneſs won.

STROPHE II.

The happineſs the Gods implant,
A laſting root ſhall never want:
Such as old Cinyras poſſeſt,
In Cyprus' iſle, with riches bleſt.
I ſtop my ſwift foot‡ in the dubious courſe,
And draw new breath, to gain freſh force.
O Cinyras! a doubtful name†
Nor yet eſtabliſhed in the liſt of fame;
In various ſtrains bards ſing of thee,
What worth from envy e'er was free?

NOTES.

* Deinias and Megas.

‡ ἵσταμαι ποσσὶ κυφοῖς, fiſto pedibus velocibus.

† Pindar upon all occaſions ſeems very averſe to ſcandal, and wiſhes moſt probably to paſs over in ſilence that diſhonourable connection of Cinyras, king of Cyprus, with his daughter Myrrha.

Conſiſtent with the wiſer few
For me to ſing thy praiſe anew,
And try thy virtues by the teſt* of truth,
Were but collecting food for envy's carping tooth:
Envy which ſpares th' ignoble croud,
While at tranſcendent worth ſhe ever rails aloud.

ANTISTROPHE II.

The maſter of the ſeven-fold ſhield,†
Great Ajax ſelf, was forc'd to yield
To envy's power, by her oppreſt
He plung'd his conquering ſword in his heroic breaſt;
(Such is th' oblivious fate decreed
To warrior-chiefs, who cannot plead!)
What time Laërtes'§ wily ſon
The Grecian votes clandeſtine won,
The hero of unconquer'd hand and heart
A victim fell to Ulyſſean art;
Robb'd

NOTES.

* βασανω, lapidi, quo aurum probatur.

† Pindar ſeems to give a different account of this conteſt for the famous ſhield of Achilles, from what Ovid does in his Metamorphoſis, who ſeems to approve of the ſentence of antiquity, and adds by way of approbation,

——— fortiſque viri tulit arma diſertus.

§ Ulyſſes.

Robb'd of Achilles' golden arms reſign'd his breath,
And quench'd his mighty rage, wreſtling ‡ with
mightier death.

EPODE II.

But far more potent in th' imbattled field
The Telamonian ſpear and ſhield
Mingled the living with the dead,
While eloquent Ulyſſes fled;*
Or when they fought upon the plain,
Round great Achilles newly-ſlain,§
Or in what other martial ſtrife
The heroes hazarded their life:
But ſubtle rhet'ric's ſpecious flowers,
Artfully ſtrew'd in antient hours,
With their bright ſplendor dazzled ſober ſenſe,
Which ſunk o'ercome by glaring eloquence:
Such power the Gods to ſkilful ſpeech decreed,
To ſink the glorious act, and raiſe th' ignoble deed!

STROPHE

NOTES.

‡ παλαισιν, luctatus eſt. * Πῃ φυγεις Οδυσσευ; Homer

§ νεοκτονῳ, recens-interfecto.

STROPHE III.

A diff'rent cuſtom far be mine,
Confirm my wiſh, O Jove divine!
Do thou approve my flowing lays,
While they ne'er ſink to venal praiſe:
Grant me an humble life to lead,
In virtue's ſimple path to tread;
When Pindar's bones are laid in earth,
Let no ſon bluſh to own his birth
From him deriv'd—nor pine that others hold
Vaſt tracts of land, and mines of richeſt gold:
Some diſtant offspring may inherit
Pindar's ſole heritage, poetic ſpirit;
Who, warm with Phœbus' heavenly fire,
In honour's cauſe attun'd his lyre,
Purſu'd th' example of the candid few,
To praiſe, where praiſe; and blame, where blame was due.

ANTISTROPHE III.

Cheriſh'd by the dew of praiſe,
Virtue's plant her branch ſhall raiſe;

Exalted

Exalted by the juſt and wiſe,
Like a well-water'd tree ſhall riſe,
And lift her towering head, and pierce the liquid ſkies.
Wiſe men to many and wiſe ends,
Uſe their many various friends;
But chiefly thoſe who tune the lay
And place heroic toils in light of day;
Whoſe powers delightful, realize
And ſhew the faithful portrait to the eyes;*
The godlike deed, tho' paſt, renew,
And bring the diſtant hero to the view:
Far paſt, O Megas! is thy fated hour,
Thee to recall exceeds the Muſes' power.

EPODE III.

To nought our vain endeavours tend,
Of man's preſuming hope how empty is the end?
For thy departed breath, Megas! no more we can;
But for thy* tribe, illuſtrious man,

We

NOTES.

* —— μαρτυρει δ' ἡ τερψις εν ομμασι θεσθαι πιστιν.

Quærit autem etiam oblectatio ante oculos ponere fidem.

* The Chariadæ.

We can the Muſes' maſſy ſtone upraiſe†
And build the laſting column of thy praiſe,
In the foot-courſe for twice two prizes won,
By thee, and by thy youthful ſon:
While o'er my work exulting I rejoice,
And end my ſong with triumph's voice.
The magic powers of ſong can charm,
And grief and raging pain diſarm:
Thus flouriſh'd erſt the Panegyric lay
Before the Theban war and fam'd Adraſtus' day.§

NOTES.

† —— Λαβρον λιθον Μοισαιον.
Ingentem lapidem Muſæum, vel Muſarum.

In the early ages of ſimplicity, the names of the conquerors in ſeveral of the games were engraved on very large ſtones erected for that purpoſe; to which cuſtom Pindar directly alludes, in his golden or 7th Olympic ode.

"He with his name hath fill'd the victor's ſtone."
Weſt's Tranſlation.

§ Vixere fortes ante Agamemnona
Multi: ſed omnes illacrymabiles
Urgentur, ignotique longâ
Nocte, carent quia vate ſacro.
Horace, ode 9, book 4.

From the mention of the Theban war in the laſt verſe of this ode, as interpreted by the Scholiaſts, we might be almoſt inclined to believe that the Nemean games were inſtituted as a funeral ſolemnity in memory of Opheltes, otherwiſe called Orchemorus.

THE

IIIᵈ ISTHMIAN ODE,

INSCRIBED TO

MELISSUS the THEBAN,

ON HIS VICTORY

In the CHARIOT-RACE,

In the ISTHMIAN GAMES.

N. B. The Iſthmian games were ſo called, becauſe they were celebrated on the Iſthmus of Corinth, (a neck of land by which Peloponneſus is joined to the continent) and which place being ſo very near to the ſea, it is pretty evident that they were dedicated to Neptune, moſt probably by Theſeus; though Potter, in his Antiquities of Greece, ſeems to favour the opinion of their being inſtituted in honour of Palæmon. Theſe games were renewed every fifth year, and were held ſo ſacred and inviolable, that when Corinth* (that beautiful monument of Grecian taſte and architecture) was ſacked and totally demoliſhed by Mummius, the Roman general, they were not diſcontinued, but the care of them committed to the Sicyonians till the rebuilding of the city, and then reſtored to the inhabitants.

Temple Stanyan, in his juſtly-admired Grecian Hiſtory, is decidedly of opinion that as Hercules had inſtituted the Olympic games in honour of Jupiter, ſo Theſeus did the Iſthmian games in honour of Neptune, whoſe ſon he paſſed for among thoſe who could not otherwiſe account for his birth, and the rather, becauſe he was a great encourager of trade and navigation.

* The city of Corinth was rebuilt under the auſpices of Julius Cæſar; but there are at preſent no veſtiges of the old city to be ſeen except the ruins of the theatre, ſtadium, and temple of Neptune.

ARGUMENT.

THE Poet, in this ode, deduces the praiſes of his champion from the two-fold acquiſition of a Nemean and Iſthmian victory, from the mention of Cleonymus, his uncle by the father's ſide, and from the deſcendants of Labdacus by the mother's ſide; and concludes with a moral reflection on the mutability of fortune.

STROPHE I.

IF fortune ſmile on happy man,
And he (within life's narrow ſpan)
Gain ſtrength of wealth,† a glorious name,
And wreaths of victʼry in a ſacred game;
He in praiſe ſhall flouriſh long,
(If nor ſwoln inſolence nor pride
Turn his fated heart aſide)
And live recorded in his City's ſong.
Jove! from thy ſource, great virtues flow,
Which crown the mortal race below;
As ſhowers of bliſs deſcend from thee,
The virtuous, (ſuch thy firm decree!)
And providently wiſe, bright golden days ſhall ſee;
The fragrant bloom* of joy ſhall they retain;
To minds perverſe, while fame's fair flower,
Fading and ſhrinking every hour,
Not long ſhall ornament foul error's dark domain.

NOTES

† σθένει πλούτου, robore divitiarum.
Not unlike the ſcripture phraſe, "he ſtrengthened himſelf in his riches."

* θαλλων ὁμιλεῖ, florens verſatur.

ANTISTROPHE I.

From the ſong-enraptur'd bard
Heroic deeds claim rich reward;
The good and great the hymn ſhall ſound,
And duly ſing their praiſes, while around
The banquet flows with ſocial tranſport gay,
And the young Graces ſweeteſt ſmiles diſplay.
From two-fold triumph, two fam'd crowns impart
Sweet-flowing joy, that chears Meliſſus' heart;
Within the bounds of Pelops' land,
On the Iſthmian* ſea-beat ſtrand;
Within the hollow Nemean† grove,‡
Fam'd for the lion's vanquiſh'd might,
By the ſtrong ſon of Jove,§

EPODE I.

Behold! where victor at the goal,
In the full extaſy of ſoul
Exulting,

NOTES.

* In the Iſthmian games. † In the Nemean games

‡ —— τὰ δὲ κοίλᾳ λεοντῶ ἐν βαθυζέφει νάπᾳ.
Partim vero in cavo nemore leonis profundum-pectus-habentis. It appears clear from this paſſage, that the Nemean games were inſtituted by Hercules, in memory of his victory over the Nemean lion, as hath been already obſerved.

§ Hercules.

Exulting, in the Hipprodome
The hero loud proclaims the Cadmëan ſoil§ his home;‡
Warm with congenial virtue's fires,
He not degrades his antient ſires;
Rivals his uncle†, who with matchleſs grace
Gain'd the high honours of the Chariot-race;
Rivals the glories of his mother's line,
The ſons of Labdacus, whoſe trophies ſhine
With gold's reſplendent luſtre, all decreed
To the fleet triumphs of the ſteed.
As roll the days round Fortune's wheel,*
Both good and ill, by turns, all mortals feel: ‖
No happineſs entire on earth is found;
The ſons of Gods alone exempted are from wound.§

NOTES.

§ Thebes.

‡ κἀρυξε Θήβαν, proclamavit Thebam.
It was one of the ceremonies in the ſacred games, ſometimes for the conquerors themſelves, but generally for the heralds, to proclaim aloud what city and country each conqueror belonged to.

† Cleonymus. * κυλινδομέναις ἀμέραις, revolutis diebus.

‖ αἰὼν — ἄλλ' ἄλλοτ' ἐξάλλαξεν.
Ævum (vel Fortuna) alia aliis immutavit.
Pindar here (in all probability) alludes to the well-known misfortunes of Laius and his ſon Œdipus, from whence the Labdacidæ were deſcended.

§ ἄτρωτοί γε μὰν παῖδες Θεῶν.
Invulnerabiles vero quidem filii Deorum (ſunt).

THE

VIIth ISTHMIAN ODE,

INSCRIBED TO

STREPSIADES the THEBAN,

ON HIS VICTORY

In the PANCRATIAN EXERCISE.

ARGUMENT.

PINDAR, in the beginning of this ode, introduces with great addreſs a grateful encomium on his native city, Thebes; and celebrates the victory of his champion in the hardy and moſt laborious exerciſe of the Pancratium; and extols the ſtrength and beauty of his perſon, his valour, and the more excellent qualities of his mind; he then paſſes on to a diſtant panegyric on his uncle of the ſame name, who fell in battle in the defence of his country; whoſe death he laments; but conſoles his grief upon that occaſion from the joyful idea of an Iſthmian crown being ſo lately won by the nephew: he then in a vein of placid morality draws a comfortable picture of the old age to which he is approaching, and inſtances the propriety of indulging an happy tranquillity from the ſhortneſs* of human life; a tranquillity not experienced by Bellerophon, who aſpiring to wiſhes formed by unreaſonable ambition, was precipitated to deſtruction: and concludes by a prayer to Apollo, that he would grant his young hero a victory likewiſe in his Pythian games.

* Horace has copied this thought in the following ſentiment:
Vitæ ſumma brevis ſpem nos vetat inchoare longam.

STROPHE I.

WHAT antient glories, happy Thebes! declare,
On due reflection, moſt thy mind delight,
Or, on the harp recorded, charm thy ear?
The ſage's wiſdom, or the hero's might?
When firſt thou gav'ſt to Bacchus birth,†
Of golden Ceres paramour,
Whoſe brazen* cymbals ſhake the earth?
Or does the thought delight thee more
When Jove, to ſhew love's mighty power below,
Deſcended in a golden§ ſhower of ſnow?‡

When

NOTES.

† Bacchus is fabled to have been born in Bœotia, and his birth to have been celebrated by the goddeſs Ceres, by playing on her brazen cymbals.

* χαλκοκρότυ, æreis-cymbalis-ſtrepentis.

§ χρυσῶ νίφοντα, auro ningentem, ſnowing with gold.

‡ Pindar expreſsly ſays, that Jupiter deſcended in a golden ſhower to Alcmena, the wife of Amphitryon; whereas all other bards of antiquity confine the aurifluous impregnation to Danaë, the beautiful daughter of Acriſius, king of the Argives, and to which Horace ſo manifeſtly alludes in the 16th ode of the 3d book, "incluſam Danaen, &c." and where his expreſſion of "converſo in pretium Deo," is in the true ſtile of the "curioſa felicitas" of the Royal lyriſt.

Roman

When he a mortal fair careſt,
And melting on her lovely breaſt,
With heav'nly force Amphitryon's dame* compreſt?

ANTISTROPHE I.

Whence ſprang Alcides,§ great and bold:—
Or when his youthful charioteer
Iölaus† drove his rapid ſteeds of old?
Or when Tireſias,‖ heaven-inſpir'd ſeer,
With honour crown'd his native ſoil?
The dragon's teeth when Cadmus ſow'd,‡
Whence ſprang a race untir'd with toil,
As in the ranks of war they ſhow'd
Contempt of death?—or when with hardy might
From the loud ſhouts and tumults of the fight,

Thy

NOTES.

* Alcmæna.

§ Hercules obtained this name from αλκη, robur, ſtrength.

† The well-known charioteer of Hercules.

‖ This is that Tireſias, a Theban poet or prophet, whom Horace introduces in his 5th ſatire of the 2d book.

‡ The word Σπαρτῶν, in the original, is no proper name, but only an adjective, "ſatorum virorum" of men ſowed; in manifeſt allusion to the ſtory of Cadmus's ſowing the dragon's teeth.

Thy native chiefs, by heav'n's command,
Purſu'd Adraſtus' routed band†
And drove th' invader back to Argos' ſteed-fam'd land.

EPODE I.

Orphan'd* of Myriads? did'ſt thou more rejoice,
When Dorian colonies from thee made choice
Of Lacedæmon's fruitful plain
With foot‡ tenacious to maintain
Their conquer'd right?—from thee deriv'd
Their parent ſtock, th' Ægidæ thriv'd;
Their growing progeny with glory fir'd,
By Pythian Phœbus' ſelf inſpir'd,

Full

NOTES.

† A learned annotator on this paſſage remarks, that Adaſtrus (who, as Pindar ſays, was almoſt ſole ſurvivor of a mighty army, and narrowly eſcaped to his own country with life) obtained a victory in the very battle here alluded to; this certainly is a new method of obtaining victory. The matter of conſideration to a tranſlator of Pindar, is not whether Statius in his Thebais, or any other poet, makes Adraſtus a conqueror; but what Pindar makes him; though he may perhaps ſtretch the truth a little to repreſent him otherwiſe, out of compliment to his countrymen, the Thebans.

* ὀρφανὸν μαρίων ἴλαϛων, orbatum myriadibus ſociis.

‡ ὀρθῷ σφυρῷ, recto talo, with a right ancle.
Horace expreſſes this phraſe literally and beautifully, in the 2d epiſtle of the 2d book: Securus cadat, an recto ſtet fabula talo. Perſeus likewiſe uſeth the ſame expreſſion in the 5th ſatire: Recto vivere talo.

Full of the God and high renown,
Storm'd fam'd Amyclæ's* antient town;
Short date to worth heroic is decreed,
And ſleepeth ſoon the grace† of glory's antient deed!

STROPHE II.

For paſt exploits not crown'd with wiſdom's flower,
And not preſerv'd in ſweet poetic lay,
(Full ſoon oppreſt by dark oblivion's power)
Can ſcarce ſurvive a ſolitary day.
For new gain'd glories, Thebes, rejoice,
Tune to Strepſiades the ſtring,
The dance appoint, and raiſe the voice,
While his high fame the bard ſhall ſing:
(His ample brow with blooming wreaths intwin'd)
He bears a body worthy of his mind;
In Iſthmian games he gains the prize,
While thronging crouds, with wondering eyes,
His manly beauty view, and his ſuperior ſize.

ANTISTROPHE

NOTES.

* A city of Laconia.

† παλαιὰ γὰρ ἰύδει χάρις, antiqua enim dormit gratia. A beautifully-bold expreſſion in the Greek, however it may ſound in the literal Engliſh.

ANTISTROPHE II.

In the bright numbers of the ſacred Nine,§
Our champion ſhines (lov'd by the God of day)
For him the Muſes' violet-hair'd entwine
Th' unfading chaplet of the deathleſs lay:

Our younger hero's riſing fame
(So late who gain'd the Iſthmian crown)
Reflects new honour on his uncle's name,
Who died in battle to acquire renown:

The God of war with brazen ſhield
Mingled* his fate upon the blood-ſtain'd field.
Who from his country's cauſe ne'er ſwerv'd
Know, that for him high honour is reſerv'd,
Rank'd with the living, or the dead,
While fame's bright rays ſhall crown his head;

Who

NOTES.

§ φλέγει δ' ἰοβυσσεύχοισι Μοισαίς,
Lucet (aut ſplendet) Muſis, habentibus violaceos-crines.

* χάλκασπις ᾧ πότμον μὲν Ἄρης ἐμίξε.
Æneo-clypeo-utens, cui fatum Mars quidem miſcuit.
The tranſlator, unwilling to loſe any peculiar expreſſion that characterizes the original, hath riſked this bold metaphor in the very literal Engliſh.

Who in diſtreſs's cloud, hath firmly ſtood,
And from his citizens (heroically good)
Hath driv'n the ſtorm of hail and guſhing ſhower of blood.‡

EPODE II.

By ſuch were antient trophies won,
And ſuch wert thou, O Diodotus' ſon!†
Thy name ſhall freſh engraven ſtand
Amid the patriot honour'd band;
Thou rivall'ſt Meleager's fame*
And godlike Hector's glorious name;
Warm, like Amphiareus, with virtue's fire
In arms triumphant durſt expire;
In arms reſign'ſt thy early breath
In florid age, ſtopt by the hand of death.

ANTISTROPHE

NOTES.

‡ χάλαζαν αἱματοῦσαν, grandinem ſanguinis, the hail of blood. This is one of the many metaphors in Pindar, which require a little expanſion to be comprehended fully by the Engliſh reader.

† Srepſiades, the ſon of Diodotus, but uncle to our champion, is here alluded to.

* Meleager, Hector, and Amphiareus§, all fought in defence of their ſeveral countries.

§ *It is remarkable that Amphiareus attended Adraſtus to the Theban war; from which circumſtance we may admire Pindar's generoſity and impartiality, ſince in the ſame ode, in which he celebrates Thebes his native city, he does not paſs over a brave enemy without praiſe.*

STROPHE III.

In the firſt rank where heroes fought,
And with laſt* hopes ſuſtain'd the ſtrife of war,
In arms an honourable death you ſought,
And ſnatch'd a ray from glory's burning car.
Grief, at the thought, invades my ſoul,
But Neptune† drives the ſtorm away,
Whoſe arms the ſolid earth controul,
And who reſtrains the raging ſea.
The nephew's victor-name ſhall grace my lays,
I'll ſing, and crown him with poetic bays;
Arm'd with my ſong, I fear no mortal odds,
View without envy the ſublime abodes
And glittering manſions of th' immortal gods.

ANTISTROPHE III.

While ye, celeſtial powers, reign above,
Grant me all innocent delights below!
To live in health, and wealth, and ſocial love,
And, without pain, advance of age to know.

NOTES.

* ἐσχάταις ἐλπίσι extremâ ſpe.

† This deity is here alluded to with ſingular propriety, as the Iſthmian games were dedicated to him.

Since mortals all alike muſt die,
Since deſtiny remains unknown,
And as the moments quickly fly,
Sure wiſdom claims the preſent hour its own.

Howe'er ambitious thought may mount on high,
No ſhort-liv'd ſon of earth can reach the ſky;
Nor cloath'd in mortal limbs, aſpiring hero come
To tread Olympus' brazen-footed† dome.
Sad fate the Gods to raſhneſs have decreed,
They ſtopp'd Bellerophon's advent'rous ſpeed,
Tho' mounted on the Muſes' winged ſteed.*

EPODE III.

Too daring youth! who vainly ſtrove
To reach the council of high Jove!
However ſweet, whate'er is wrong
In honour's date, can ne'er live long.

But

NOTES.

†. χαλκόπεδον Οεῶν ἕδραν.

Ad ſedem Deorum, habentem æreum pavimentum.
The firmament; a word, not unlike this, hath ſcriptural ſanction.

* Pegaſus.

But thou, inclining in thy ſphere,†
Phœbus, regard thy votary's prayer;
O fair-hair'd God! my ſuit attend
And grant new victory to my friend;
In thy Pythian honour'd game
Grant him thy florid* crown of fame.

NOTES.

† Such ſeems to be the force of the epithet λοξια from λοξας, obliquus, when applied to Apollo, as the ſun, or God of the ſun; but the ſcholiaſts would have it refer to the obliqueneſs or ambiguity of the anſwers of the oracle of Apollo; no bad emblem of the obliquity of the ſcholiaſts themſelves, from the ſtraight path of Pindar's obvious ſenſe.

* ἐυανθεα ϛεφανον, benè-floridam coronam

THE

CARMEN* SECULARE

OF

HORACE,

TRANSLATED.

(FOURTH‡ EDITION.)

* Whether or no the generality of competent judges of antiquity and Horatian elegance, be convinced that the following is the very form in which Horace wrote, and Rome admired the Carmen Seculare; moſt, it is believed, will allow that, in this condition every part is conſiſtent, each diviſion adds dignity to the whole, and that thence ariſes a poem, which is at once the fineſt monument of heathen worſhip, and perhaps the nobleſt ſpecimen of Latin Lyric poetry that is any where remaining.——Dacier thinks this ode the maſterpiece of Horace, and that all antiquity can furniſh nothing more compleat; if by the word "compleat" the French critic means finiſhed and corrected, he does not err: otherwiſe his enthuſiaſm carries him too far; for there are certainly other odes of Horace himſelf that poſſeſs equal poetry and ſpirit; and ſome few of the beſt odes of Pindar, that poſſeſs more of both.

‡ The firſt edition was publiſhed at the requeſt of the late Dr. Johnſon.

ARGUMENT.

THE ſuperſtitious Romans, in the time of a plague, about 250 years after the building of Rome, to avert the ſuppoſed anger of the Gods, inſtituted public ſports and games, which they obliged themſelves to renew once every hundred years; and theſe generally laſted for three days and three nights ſucceſſively. The games of the firſt day are ſuppoſed to have been held in the Campus Martius; thoſe of the ſecond day in the Capitol; and thoſe of the third and laſt day in the Temple of Apollo, on the Palatine Hill. The games were called Ludi Seculares, from the Latin word Seculum, an Age. On theſe feſtal occaſions hymns were ſung to the tutelary Deities of Rome; and thoſe poetical compoſitions were called Carmina Secularia, ſecular hymns, poems, or ſongs. One of theſe centuries, or ages, occurred in the reign of the Emperor Auguſtus; but, on a ſtrict enquiry, it was found that conſiderably more than one hundred years had elapſed; upon which account he had recourſe to the Quindecem-viri,

decem-viri, the prieſts of the Sibyl; and who interpreted her oracle in the ſtile of dexterous ambiguity. Theſe religious, with the uſual addreſs of heathen prieſts, eaſily removed this difficulty, by aſſerting, that an age (in the ſenſe of the Sybiline oracles) contained an hundred and ten years. By theſe means the ignorant populace were quickly ſatisfied; and the Emperor ſet about celebrating the games with unuſual pomp and ſolemnity; and engaged Horace, the firſt lyric poet of the age, to compoſe the hymn; and which he executed happily, under the title of Carmen Seculare. It contained the praiſes of all the Gods occaſionally, but chiefly of Apollo and Diana, in the poetical machinery of the heathen mythology, with ſupplications and prayers for the ſucceſs and proſperity of the Roman empire, and ſome oblique and elegant compliments to the reigning Emperor.

Mr. Baretti (an Italian well known in the literary world) hath lately introduced the Carmen Seculare to the notice of the Engliſh nation, by exhibiting it at Free-Maſon's-hall, ſet to muſic by his ingenious friend Philidor. This attempt of reſtoring ſound to ſenſe, and of joining antient Roman poetry to modern Italian

Italian muſic, hath been honoured with great applauſe. Mr. Baretti, in the diſpoſition of the Carmen Seculare, hath chiefly adopted the form preſcribed by the learned Sanadon; and it was the Italian's diſpoſition, without any variation, that was attempted in the firſt edition of this tranſlation: but the tranſlator hath now introduced ſomewhat of a new arrangement, by dividing the whole into three parts, as they were ſung at three different times, at the original ſolemnization; by not making "Spiritum mihi," &c. any eſſential part, but only an addreſs to the choirs.—As this ode was written 1800 years ago, the learned reader will perceive the difficulty of preſerving the cuſtoms alluded to, as well as of retaining the ſenſe and ſpirit of the original; ſince a good deal of its dignity and grandeur depended upon circumſtances of locality: He will likewiſe be ſenſible, that it is next to impoſſible to imitate the numbers and verſification of the Roman poet, as the Engliſh language will ſcarcely admit of Sapphic meaſure. It is preſumed, however, that the following tranſlation is at leaſt attempted in a meaſure nearer to the Sapphic, than any that hath yet appeared in any modern language.

From

From the extreme haſte in which the firſt, and even the ſecond edition of this tranſlation was executed, to ſerve a temporary purpoſe; the tranſlator hath found it highly neceſſary to make ſome conſiderable corrections; though he fears that the compoſition is, even now, unworthy of the attention of the public:—Conſcious of his own deficiency, he feels himſelf unequal to the mighty taſk of doing poetical juſtice to one of the moſt finiſhed and approved odes of the Auguſtan age: He hopes, however, that the candid reader and critic will peruſe the following pages with all that lenity and indulgence which may be due to diffidence.

CARMEN

CARMEN SECULARE.

PROLOGUS AD POPULUM.

ODI profanum vulgus, & arceo:
Favete linguis: carmina non priùs
Audita*, muſarum ſacerdos,
Virginibus pueriſque† canto.

EXHORTATIO.

* This is literally true in whatever ſenſe we underſtand it, as Francis very judiciouſly obſerves; though, when we conſider how much Horace prided himſelf upon forming his compoſitions upon the models of Alcæus and Sappho, we can ſcarcely doubt but that he here alludes to the Sapphic meaſure, in which the greateſt part of this ode was compoſed; and, if we will believe himſelf, he was the firſt that introduced it into the Latin language.

† When the original Carmen Seculare was ſung at Rome, the chorus was ſupported by twenty-ſeven youths, and as many virgins, who were all deſcended from the nobleſt families in the nation, and who had both their parents living; it is likewiſe ſomewhat remarkable, that Julia, the daughter of Auguſtus, is ſaid to have made one in the female choir.

TRANSLATED.

PROLOGUE.

(In the common editions of HORACE,
BOOK III. ODE I.)

HENCE ye profane! far hence away,
Let no unhallow'd ſound
Diſturb the myſteries of the ſacred day;
While, to the youths and virgins liſtening round,

Religious rites in novel verſe,
Prieſt of the Muſes, I rehearſe.

EXHORTATIO AD PUEROS ET PUELLAS.

Spiritum Phœbus mihi, Phœbus artem
Carminis, nomenque dedit poetæ.
Virginum primæ, puerique claris
Patribus orti,

Deliæ tutela* Deæ, fugaces
Lyncas & cervos cohibentis arcu,
Leſbium ſervate pedem†, meique
Pollicis ictum:

Ritè

* The Roman youths and virgins were ſaid to be under the care of Diana, till they were married.

Dianæ ſumus in fide
Puellæ et pueri integri.

CATULLUS.

† The Leſbian foot, or Sapphic meaſure, ſo called becauſe uſed by Sappho, the celebrated poeteſs of Leſbos, an iſland in the Archipelago, now Meletin: though in ſome part of this ode, the poet adopts the bolder meaſure of Sappho's countryman, Alcæus.

HORACE's ADDRESS TO BOTH THE CHOIRS.

(In the common editions

BOOK IV. ODE VI. and VERSE 29.)

The God of verſe his art inſpires,
He warms me with poetic fires;
Virgins and youths attend!
Ye youths, from ſires renown'd who ſpring,
Ye choſen virgins, Dian* ſing;
Your tutelary friend!

Whoſe ſounding bow, in full career
Reſtrains the lynx and flying deer,
The chace alone her pleaſure;
While ye chaunt the Goddeſs' praiſe,
To muſic's time confine the lays,
And keep the Sapphic meaſure.

* Dian, abbreviation for Diana, hath the authority of Shakeſpeare.

Ritè Latonæ puerum canentes,
Ritè creſcentem*-face Noctilucam
Proſperam† frugum, celeremque pronos
Volvere menſes‡.

Nupta§ jam dices; Ego Dîs amicum,
Seculo feſtas referente luces,
Reddidi carmen, docilis modorum
Vatis Horatî.

PARS

* Literally the moon ſhining by night, increaſing in or with her torch.—Simonides gives the moon a ſimilar epithet of νυκτιλαμπης.

† A Greciſm: and according to the antient philoſophy, the moon was ſuppoſed to have a particular influence on the growth of plants and fruits.

‡ The moon runs through the whole zodiac in twenty-nine days, which is the meaſure of months, in this ſenſe Horace calls her ſwift.

§ There is in this part ſomething of a Pindaric boldneſs, in breaking off abruptly in an apoſtrophe to one of the virgins, in the ſecond perſon; which is not very uſual with Horace, and rather difficult to be preſerved in Engliſh; but the verſion attempts it, however unſucceſsfully. The Romans encouraged an opinion, that thoſe virgins who had the honour to bear a part in the ſecular ode, ſtood the faireſt chance of being ſpeedily and happily married.

With homage due, ye youths! rejoice,
Latona's ſon* demands your voice,
The radiant God of light;
Voices accordant both attune,
To ſing the torch-increaſing moon,
Conſpicuous lamp of night.

Her influence rules the foodful earth,
By her the teeming glebe gives birth
To blade and ſwelling grain;
The months obedient own her force,
She urges on their headlong courſe,
Prone down th' ætherial plain,

You virgin! who now ſing, ſhall ſay
Right ſoon, upon your bridal day,
When hymen joins the hand;
I rais'd my voice to tune the lays
To Phœbus' and Diana's praiſe
In Horace' lyric band.

What time to crown the feſtive age,
Attun'd his lyre the Latian ſage,
And charm'd th' attentive throng;
When Cæſar lent a friendly ear,
And each God liſten'd from his ſphere,
And Jove approv'd the ſong.

* Apollo.

PARS PRIMA.

HYMNUS AD APOLLINEM, UTERQUE CHORUS.

Dive, quem proles Niobæa* magnæ
Vindicem linguæ, Tityoſque† raptor
Senſit, et Trojæ propè victor altæ
Phthius Achilles,

Cæteris major, tibi miles impar‡;
Filius quamvis Thetidis marinæ
Dardanas turres quateret, tremendâ
Cuſpide pugnax.

Ille,

* Romantic hiſtory informs us, that Niobè, the daughter of Tantalus, and the wife of Amphion king of Thebes, had ſuch a numerous offspring, that ſhe boaſted her ſuperiority over Latona, who had only two children, Apollo and Diana; in conſequence of which, all her ſons periſhed by the arrows of Apollo, and her daughters by the ſhafts of Diana.

† Tityos the giant attempted to raviſh Latona, for which he was ſlain by her ſon Apollo.

‡ This ſtanza and the next ſeem to relate to different circumſtances, a little blended together by the poet: "Tibi miles impar," undoubtedly refers to Apollo's deceiving Achilles under the borrowed figure and form of Agenor, in the Iliad.

Meanwhile the God, to cover their eſcape,
Aſſumes Agenor's habit, voice, and ſhape.
Pope's Tranſlation.

PART THE FIRST.

HYMN TO APOLLO.

(COMMON EDIT. BOOK IV. ODE VI.)

BOTH CHOIRS.

The Niobêan tongue defy'd
Latona's offspring, but its pride
Own'd thy avenging power:
Th' enormous giant, bent on rape,
Could not thy wrathful arrow 'ſcape,
Deſtroy'd in happy hour.

All human ſtrength who laugh'd to ſcorn
Achilles ſelf, tho Goddeſs-born
Of Jove's celeſtial line,
The Pelian javelin from his hand,
Dropp'd uſeleſs down at thy command,
And felt thy power divine:

His ſpear unable to deſtroy
But ſhook the battlements of Troy;
Pierc'd from thy fatal bow

Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit latè, posuitque collum in
Pulvere* Teucro.

Ille non inclusus equo Minervæ†
Sacra mentito, malè feriatos
Troas, et lætam Priami choreis
Falleret aulam:

Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentes
Matris in alvo:

Ni,

* This evidently alludes to fabulous history, which tells us, that Achilles was shot by an arrow from the bow of Paris, directed by Apollo, in or near the temple of Apollo or the Sun, in the Troad.—Virgil likewise alludes to this in the following lines:

Phœbe, graves Trojæ semper miserate labores
Dardana qui Paridis, direxti tela, manusque
Corpus in Æacidæ.

† Alluding to the stratagem of the wooden horse, so fully and beautifully described by Virgil:

——— scandit fatalis machina muros,
Fœta viris.

Like cypreſs tall o'erblown by wind,
The towering chieftain's neck reclin'd,
In Ilion's duſt laid low.

Had fate but ſpar'd the hero's life,
Inſatiable of martial ſtrife
He would have play'd the warrior's part;
Confiding in his matchleſs force,
He had deſpis'd Minerva's horſe,
Contriv'd by coward art.

He would have ſcorn'd old Priam's court,
To invade, 'mid joyful dance and ſport;
But in his open ire,
E'en infants in the mother's womb,
Had found (O horrid!) early tomb
Conſum'd by Argive* fire;

But Jove indulgent lent his ear
To thine, and Venus' ſoothing prayer,
Fav'ring Æneas' fate:
To him he gave in diſtant ſkies
A nobler city to ariſe
In more auſpicious ſtate.

Whether

* Grecian.

Ni, tuis victus, Veneriſque gratæ
Vocibus, Divûm pater annuiſſet
Rebus Æneæ, potiore ductos
Alite muros*.

Doctor Argeæ fidicen† Thaliæ,
Phœbe, qui Xantho‡ lavis amne crines,
Dauniæ defende decus Camænæ
Levis Agyieu!§

PARS

* Though poſſibly, in ſtrictneſs, Horace by theſe words means Lavinium, the firſt city that Æneas built or founded in Italy; and which he called after the name of his wife Lavinia; yet in a ſecond or more diſtant ſenſe, he may likewiſe allude to the proſperity and magnificence of the city of Rome, at the time when this ſecular ode was performed: and this paſſage in Horace is perhaps beſt explained by his cotemporary, Virgil,—

Multa quoque et bello paſſus, dum condaret urbem,
Inferretque Deos Latio: genus unde Latinum,
Albanique Patres, atque altæ mœnia Romæ.

† The very ingenious Cunningham firſt eſtabliſhed this reading,—The antient city Argos, ſo celebrated by the poets, is now reduced to the condition of a poor village. Heus! omnium rerum viciſſitudo!

‡ There were two rivers of that name, the one the famous river of Troy, ariſing on mount Ida, and running into the Helleſpont; the other a river in Lycia, ariſing on mount Cadmus; and near to which laſt ſtream Apollo was worſhipped: and Horace undoubtedly means this river in his paſſage, ſince he calls Apollo, in another ode, that God "qui Lyciæ tenet dumeta."

§ Horace was born in the province of Daunia, now Capitanata.

Whether in Xanthus' ſtream you play,
O beauteous fair-hair'd God of Day!
Awhile forſake the ſtream:
Thy pow'r inſpir'd the Grecian muſe,
Nor to the Daunian bard refuſe,
To prompt the Roman glorious theme.

So far was ſung and performed the firſt day, while the people were aſſembled in the Campus Martius.

N. B. The poet in this firſt part deviates a little, after the manner of Pindar, but like him, never quite loſes ſight of his ſubject; which was, in an artful and diſtant manner to compliment his patron Auguſtus, who was ambitious of being thought to be deſcended from the antient race of the Trojans. To favour this idea, Virgil, in a well-contrived poetical fiction, made the Julian family (from whom Auguſtus was lineally deſcended) to derive their name and origin from Iülus the ſon of Æneas.

" Julius a magno, deductum nomen, Iülo."

And Horace, the courtly Roman, favours this romantic idea to flatter his prince.

PARS SECUNDA.*

CHORUS PUERORUM.

Dianam teneræ dicite Virgines:

CHORUS PUELLARUM.

Intonſum, pueri, dicite Cynthium,

UTERQUE CHORUS.

Latonamque ſupremo
Dilectam penitus Jovi.

CHORUS PUERORUM.

Vos lætam fluviis & nemorum comâ,
Quæcunque aut gelido prominet Algido†,
Nigris aut Erymanthi‡
Sylvis, aut viridis§ Cragi.

CHORUS

* Dr. Bentley has taken great pains to prove, that the firſt book of Horace's odes (of which this ode manifeſtly makes one) was written long before the Carmen Seculare, and that this ode belongs to the Ludi Apollinares, at the feſtival of Apollo and Diana; but the modern Ariſtarchus ſeems to have forgotten, that the Ludi Apollinares always made a part of the Secular Games.

† The name of Algidum is omitted in the tranſlation; but thoſe who have ſeen the rock that is called, in modern Italian, *la Rocca del Papa*, the Pope's rock, will think this deſcriptive enough, without a nominal diſtinction.

‡ Erymanthus, a woody mountain in Arcadia

§ A woody mountain in Lycia, remarkable for its verdure.

PART THE SECOND.

(COMMON EDIT. BOOK I. ODE XXI.)

YOUTHS.

Ye tender Virgins, Dian ſing!

VIRGINS.

Ye Boys, your voices raiſe,
To young Apollo's praiſe;

BOTH CHOIRS.

The common Parent ſing,
Latona! lov'd by Heav'n's high King.

YOUTHS.

Sing ye the Goddeſs who delights
In craggy rocks and mountain-heights,
And every ſylvan ſcene;
In Erymanthus' gloomy wood,
Wide hanging o'er the ſubject flood
Or Cragus ever green.

VIRGINS.

CHORUS PUELLARUM.

Vos Tempe* totidem tollite laudibus
Natalemque, mares, Delon† Apollinis,
Insignemque pharetrâ
Fraternâque humerum‡ lyrâ.

CHORUS PUERORUM.

Hæc§ bellum lacrymosum

CHORUS PUELLARUM.

Hic‖ miseram famem
Pestemque

UTERQUE CHORUS.

A populo et principe Cæsare in
Mauros, Seras,** & Indos
Nostrâ motus aget prece.

PARS

* A pleasant vale in Thessaly, where Apollo retired, after he had killed the serpent Python.

† Apollo was born in the island of Delos.

‡ Mercury, the brother of Apollo, was the inventor of the lyre.

§ "Hæc for hic" in this place is a correction worthy of Doctor Bentley. "Bellum lacrymosum" alludes to the civil wars not long before the original ode was written.

‖ Apollo is here invoked as the God of Medicine; and this line is also a direct allusion to the first institution of these games, which was to avert the plague.

** So reads Baretti, instead of *Persas atque Britannos*; the reason of which the translator apprehends to be, that the Italian was cautious of offending the English nation; and this version hath adopted this reading for reasons that may be obvious to an English reader.

VIRGINS.

Ye youths, let Tempè crown your lays,
Sing Delos' Iſle—ſing Phœbus' praiſe,
The God of heav'nly fire;
Behold bright ſol's refulgent face,
His ſhoulders quiver'd arrows grace,
Deck'd with fraternal lyre.

YOUTHS.

Lo! ſhe ſhall drive the tearful war,

VIRGINS,

And he the plague and famine far

BOTH CHOIRS.

From Cæſar's joyful reign:
To Mauritania's diſtant race,
And India with her ſwarthy face;
Nor we invoke in vain.

This Part was ſung in the Capitol the ſecond Day.

PARS TERTIA.

UTERQUE CHORUS.

Phœbe, ſilvarumque potens Diana
Lucidum cœli decus, ô colendi
Semper, et culti, date quæ precamur
Tempore ſacro:

Quo Sibyllini* monuêre verſus,
Virgines lectas puerosque caſtos,
Diis, quibus ſeptem placuere colles,
Dicere carmen.

CHORUS PUERORUM.

Alme Sol, curru nitido diem qui
Promis et celas, aliuſque et idem
Naſceris†; poſſis nihil urbe Româ
Viſere majus.

CHORUS

* It is remarkable. that almoſt all the oracles gave their anſwers in ſome ſort of verſe: the Sibylline oracles, in particular, never deviated from this practice.

† The propriety, beauty, and expreſſive brevity, of this paſſage, hath been much admired by Dacier.

PART THE THIRD.

(This part alone is called Carmen Seculare in the common editions of Horace, and this part was ſung the third day of the Feſtival, in the temple of Apollo on the Palatine-hill.)

BOTH CHOIRS.

Phœbus, and Cynthia* o'er the chace
Preſiding, heaven's reſplendent grace:
From your ſuperior ſphere
Ador'd, look down upon our clime,
And at this conſecrated time
Regard your ſuppliants' prayer.

From Sibyl's muſe-inſpired ſhrine
The oracle in ſtrains divine
Declares the ſtated day;
And we perform th' accuſtom'd rite
To Gods, whom Rome's ſeven hills delight,
And ſing the feſtive lay.

YOUTHS.

In ſplendid car, you day reveal
O genial ſun! and day conceal,
One and another riſe:
While you the radiant courſe purſue,
Than Rome nought greater may you view
With your all-ſeeing eyes!

* Diana.

CHORUS PUELLARUM.

Ritè maturos aperire partus
Renis Ilithyia, tuere matres;
Sive tu Lucina probas vocari,
Seu Genetyllis.‡

Diva, producas ſobolem; Patrumque
Proſperes decreta§ ſuper jugandis
Fœminis, proliſque novæ feraci
Lege maritâ

UTERQUE CHORUS.

Certus, undenos decies* per annos,
Orbis ut cantus referatque ludos
Ter die claro†, totieſque gratâ
Nocte frequentes.

Voſque

‡ This reading has the authority of Doctor Bentley; the word is derived from γενεσις, nativitas.

§ This alludes to the law paſſed (ſome little time before this ode was compoſed) by Auguſtus and the Roman Senate, de maritandis ordinibus; whereby rewards were decreed to thoſe who married, and penalties were inflicted on thoſe who lived in celibacy.

* An hundred and ten years, which formed a century or age, according to the Sibylline oracles.

† It is ſuppoſed that the Secular games were celebrated ſome time in the month of April.

VIRGINS.

Directreſs of the natal hour,
Goddeſs! exert thy lenient power,
And hear the matron's cries:
Oh! crown her throes with eaſy birth,
Gentle Lucina! called on earth,
Bright Luna! in the ſkies.

Still to reſtrain unlawful love
Th' Imperial mandate deign to approve
And fathers'* wiſe decree:
Preſerve, chaſte Goddeſs of the Night,
Sacred the Hymenêal rite
Productive of new progeny.

BOTH CHOIRS.

Grant! that ten times‡ eleven years
Revolving round th' appointed ſpheres
May bring again the crowded rites:
That youths and maids again may ſing
On three fair days of early ſpring
And three unclouded nights.

* Senators.

Voſque veraces cecinisſe Parcæ,
Quod ſemel dictum eſt, ſtabiliſque rerum
Terminus ſervet, bona jam peractis
Jungite fata.

Fertilis frugum pecoriſque tellus
Spiceâ donet Cererem coronâ:
Nutriant fœtus et aquæ ſalubres,
Et Jovis auræ.

CHORUS PUERORUM.

Condito mitis placiduſque telo
Supplices audi pueros, Apollo:

CHORUS PUELLARUM.

Siderum regina bicornis* audi,
Luna, puellas.

UTERQUE

* Literally double-horned Queen: however harſhly or uncouthly ſuch a phraſe may ſound to an Engliſh ear, it is truly expreſſive of Horace's image, and is ſtrongly deſcriptive of the firſt days of the moon (at which time the Secular games were always celebrated), when that planet puts on an horned appearance: but, if after all, any courtly reader may reprobate the literal verſion, he may read,—"Thou brilliant Queen of Night!"

Ye ſiſters of firm deſtiny!
What's paſt, you ſing—and what's to be,
Conſult the future doom:
Expand the ſecret page of fate,
Foretell new honours to the ſtate
And deathleſs fame to Rome.

May earth of cattle and of corn
Fruitful, her Ceres' brow adorn
With yellow ſheafy crown;
While Jove's diſſolving gales in air
Impregnating the atmoſphere,
In gentle ſhowers come down.

YOUTHS.

Phœbus, unbend thy ſilver bow,
To milder purpoſes beſtow
Thy arrows' fatal flight:

VIRGINS.

O Luna! gliding in thy ſphere,
Attend thy ſuppliants' virgin prayer
Thou horned Queen of Night!

‡ The chorus in this part addreſs themſelves to both Deities, Apollo and Diana.

BOTH

UTERQUE CHORUS.

Roma ſi veſtrum† eſt opus, Iliæque
Litus Etruſcum‡ tenuêre turmæ,
Juſſa pars mutare lares et urbem
Soſpite curſu:

Cui per ardentem ſine fraude Trojam
Caſtus Æneas patriæ ſuperſtes
Liberum munivit iter, daturus
Plura relictis;

Dî probos mores docili juventæ,
Dî ſenectuti placidæ quietem,
Romulæ genti date remque, prolemque,
Et decus omne.

Quique

† Though Horace does not mention the name of his cotemporary, and brother bard, Virgil, in this ode; he manifeſtly by this paſſage alludes to the Æneid, which was at that time univerſally read in the Court of Auguſtus.

‡ Æneas firſt landed on the Hetrurian or Tuſcan ſhore.

BOTH CHOIRS.

If Rome was built by hands divine,
If heroes of the Trojan line
Steer'd to the Tuſcan wave their way;
By great Æneas led and fate,
Forſaking Ilion's ruin'd ſtate
To bear in Latium * ſway.

The pious prince not flames annoy,
Æneas 'ſcap'd from burning Troy
Secur'd fair freedom's road:
Great founder of the Roman name,
To Latium's better land he came
And choſe a new abode.

If this be true, as bards relate,
Ye Gods! defend the Roman ſtate!
Inſtruct the docile youth;
From vice contagious, oh protect!
Their feet in virtue's path direct,
That leads to moral truth.

God of the medicinal art
To age the needful reſt impart;
May Romulus' fam'd race

From

* The antient name of Italy.

Quique* vos bobus veneratur albis
Clarus Anchiſæ Veneriſque† ſanguis,
Imperet, bellante prior,‡ jacentem
Lenis in hoſtem.

Jam mari terrâque manus potentes
Medus§, Albanaſque‖ timet ſecures:

Jam

* This elegant diſtant alluſion was ſufficient to mark the Emperor at the time that this Secular ode was performed while Auguſtus perſonally attended at the ſacrifices; but at this diſtant period, the tranſlator is obliged to be more particular, in order to be intelligible to the Engliſh reader.

† Æneas was (if the expreſſion may be allowed) the poetical ſon of Anchiſes by the Goddeſs Venus; conſequently the Emperor, whoſe form and princely deportment intitled him to the name of Auguſtus, (or ſomething more than human) is here ſaid to be deſcended from the Queen of Beauty.

‡ The conſtruction of the words is a little ſingular, but the meaning is very ſimilar to Virgil's.

Parcere ſubjectis et debellare ſuperbos.

§ The Parthians, in the reign of Auguſtus, were indiſcriminately called Medes and Perſians, becauſe they had once conquered both Media and Perſia.

‖ Alban axes; the axes were carried by the Lictors before the chief Roman magiſtrates: Horace ſays Albanas, inſtead of Romanas, to give the greater appearance of antiquity, becauſe a colony from Alba-longa had antiently ſettled at Rome.

From all, ye Gods! choice favours claim,
Wealth—progeny—encreaſing name,
And univerſal grace.

Behold at yonder ſacred ſhrine
With awful mien, and air divine,
The Emperor's ſelf attend;
Venus' deſcendant, lo! appears,
And ſacrifices milk-white ſtears,
While vows to heaven aſcend.

He ſhall deſpiſe the ſavage arts
Of blood and war; and o'er the hearts
Of his lov'd ſubjects reign:
His peaceful empire ſhall extend,
To the wide earth's remoteſt end,
Beyond the ſtormy main.

The humble Mede, ſubdu'd of late,
Now owns the Alban magiſtrate,
While embaſſy to Rome
The Scythian fierce and Indian ſend
(Their ſtubborn pride now taught to bend)
To learn th' Imperial doom.

To Rome the nations glad reſort,
Where faith and honour hold their court,
And peace and plenty reign:
Old modeſty no more ſhall mourn,
Neglected virtue dare return,
Thro' Cæſar's new domain.

YOUTHS.

Jam Scythæ* reſponſa petunt, ſuperbi
Nuper et Indi.‡

Jam Fides, et Pax,† et Honor, Pudorque
Priſcus, et neglecta redire Virtus
Audet; apparetque beata pleno
Copia cornu.

CHORUS PUERORUM.

Augur, et fulgente decorus arcu
Phœbus, acceptuſque novem Carmenis,
Qui ſalutari levat arte feſſos
Corporis artus;

(Si Palatinas§ videt æquus arces)
Remque Romanam, Latiumque felix,
Alterum in luſtrum, meliuſque ſemper
Proroget ævum.

CHORUS.

* The European Scythians poſſeſſed the country that extends along the ſides of the lower Danube.

‡ The Indians, a great nation between Tartary and Perſia, ſent ſeveral embaſſies to Auguſtus.

† At the time that the Carmen Seculare was performed, the Temple of Janus was ſhut, and there was univerſal peace throughout all parts of the Roman empire.

§ Alluding to the Temple built by Auguſtus on the Palatine hill (dedicated to Apollo) in which the Carmen Seculare was ſung.

YOUTHS.

O archer God! and ſacred ſeer!
O Phœbus! to Nine Muſes dear,
Thy augury impart;
Teach health decay'd again to thrive,
To wearied limbs new vigour give,
God of the healing art!

O God of Light! propitious ſhine
On thy lov'd mountain, Palatine,
And Rome's great city view:
Foretell in thy prophetic rage,
That each approaching deſtin'd age
May riſe to honours new.

VIRGINS.

O Goddeſs from thy Algidine,
Or ſacred mountain Aventine,
The prieſts of Sibyl hear:
To each ennobled youth, who ſings,
Or ſtrikes in turn the ſounding ſtrings,
Incline a friendly ear.

BOTH CHOIRS.

Full of the God, and power divine,
We feel propitious Phœbus ſhine
On Rome's Imperial ſtate;
Behold! great Jove conſenting nods,
We give the ſanction of the Gods,
And fix the ſtamp of fate.

CHORUS PUELLARUM.

Quæque Aventinum tenet Algidumque†,
Quindecim Diana preces virorum
Curet; et votis puerorum amicas
Applicet aures.

UTERQUE CHORUS.

Hæc Jovem ſentire, Deoſque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phœbi chorus et Dianæ
Dicere laudes.

EPILOGUS BARETTI.

Quæ fauſta Romæ dixit Horatius,
Hæc fauſta vobis dicimus, Angliæ
Opes, triumphos, et ſubacti
Imperium pelagi precantes.

† Diana had a Temple on each of theſe hills. Algidum was ſo called from its cold ſituation, and, as hath been already obſerved, it is now called the Pope's rock: and the Aventine was one of the ſeven hills of Rome.

EPILOGUE.

Such ſtrains as mingled with the lyre,
Could Rome with future greatneſs fire;
Ye ſons of England, deign to hear!
Nor think our wiſhes leſs ſincere.

May ye the varied bleſſings ſhare
Of plenteous peace and proſperous war:
And o'er the globe extend your reign,
Unbounded maſters of the main.

N. B. The four ſtanzas, "ſpiritum mihi, &c." in Sanadon's original diſpoſition, are ſet down as an Epilogue to the whole, in which the poet, by a ſingular kind of abſurdity, is made to give the chorus directions how to ſing, after the ſong is ended. Francis hath ingeniouſly obviated this in his diſpoſition of the Carmen, and Baretti hath followed him; but the preſent tranſlator hath here a little differed again from Baretti, by making theſe ſtanzas only an addreſs to both choirs, as hath been already obſerved in the argument.—Inſtead therefore of making "ſpiritum mihi," the concluding epilogue, according to Sanadon's diſpoſition, (in which that moſt ingenious and ſagacious critic hath certainly ſomehow miſplaced theſe four ſtanzas) Baretti's* addreſs to the Engliſh nation is here added: and as a very approved poetical verſion of that little appendix hath already appeared, at the end of Baretti's proſe tranſlation of the Carmen Seculare; the preſent tranſlator begs leave to adopt it, in preference to any that he can give.

☞ Horace is ſaid to have compoſed this ode in the 49th year of his age.

* *Though the epilogue, and tranſlation of the epilogue appeared under the name of Baretti, they are now both well known to be the productions of Dr. Johnſon.*

BRITISH
11 JA 77
MUSEUM

AN

ODE

TO THE

WARLIKE GENIUS

OF

GREAT-BRITAIN.

(SIXTH EDITION.)

——— Bellum, O terra hoſpita! portas:
Bello armantur equi.

VIRG. ÆNEID III.

Now all the youth of England are on fire,
And filken dalliance in the wardrobe lies:
Now thrive the armourers; and honour's thought
Reigns ſolely in the breaſt of every man.

SHAKESPEARE.

BRITISH MUSEUM

TO

THE RIGHT HONOURABLE

JEFFERY

LORD AMHERST,

BARON AMHERST

OF HOLMES-DALE, IN KENT,

KNIGHT OF THE BATH,

GENERAL OF HIS MAJESTY'S FORCES,

LIEUTENANT-GENERAL OF THE ORDNANCE,

GOVERNOR OF THE ISLAND OF GUERNSEY,

COLONEL OF THE THIRD REGIMENT OF FOOT,

COLONEL IN CHIEF OF THE ROYAL

AMERICAN REGIMENT OF FOOT,

AND

ONE OF HIS MAJESTY'S

MOST HONOURABLE PRIVY COUNCIL.

THE FOLLOWING POEM

IS HUMBLY DEDICATED

BY

THE AUTHOR.

BRITISH
11 JA 77
MUSEUM

WARLIKE ODE.*

I.

IMMORTAL Power! to whom by Heaven
The care of Britain's warlike iſle is given,
Whether thou ſport'ſt upon the waves,
While round her cliffs old Ocean raves,
Whether thou guid'ſt the ſtorm of night
Or rul'ſt the lightning's rapid flight;
Behind thee fear and dire diſmay,
Before thy face while terrors fly,
Blackening with gloomy clouds the ſky,
And mark thy dreadful way:
What ſhall thy near approach withſtand,
When vengeance arms thy red right hand?
When (every wheel inſtinct with war)
Forth iſſues thy impetuous car,

Which,

* This ode refers to the different ſituations of the ſeveral encampments in the ſummer of 1778, when the firſt edition was publiſhed.

Which, whirling rapid thro' the ſkies,
(From motion kindling as it flies)
" Streaming, like meteor, to the troubled air,"
On angry pinions, fiery dragons bear.

II.

Behold! with joy thy native plains,
Where martial ſpirit proudly reigns;
Freedom—Goddeſs heav'nly bright
Again prepares for vigorous fight:
Muſe of Glory! Clio ſing,
(Let Freedom ſound from every ſtring)
And trace her birth from the great ſource of light.

III.

Genius of Britain! view the plains
Where military Virtue reigns.
Pallid Fear her vain alarms
Idly ſpreads:—While Glory warms
Th' intrepid ſoul with her celeſtial charms,
The ſtandard rears, and calls to arms.
Ye ſons of Britain hear!
From her refulgent ſphere
Aloud ſhe ſhouts,—and opes the bright abodes
Of Heroes, and of Demi-Gods;

On

On ſeats of burniſh'd gold,
Where Arthur—Alfred ſat of old:
—The great examples fire—
—To deathleſs deeds inſpire,—
The ſons of Freedom riſe—they claim
Their birthright—the reward of fame:
They catch the blaze of energy divine,
As from their poliſh'd arms, the ſun-beams brighter ſhine.

IV.

Gallia's pale Genius ſtands aghaſt,
(The lilies wither in her hand,)
Her fleets receive the favouring blaſt,
But dare not ſeek the adverſe land:
On England's rough and rocky ſhore,
She hears th' awaken'd Lion roar.

V.

Pindar! of boldeſt verſe the ſire!
Great maſter of the boundleſs lyre!
Teach me one ſound of thy immortal ſtring.
Shakeſpeare! one ſpark from thy bright Muſe of Fire.
Bear me on her hiſtoric deathleſs wing,
While I Britannia's ancient heroes ſing,

Paſt

Paſt deeds reveal! without a crime
Give me to look into the grave of Time.
I look—before my eyes behold
With regal aſpect and demeanour bold
Warriors of ages paſt, and of ethereal mould.

VI.

Who yonder tow'rs with haughty ſtrides along
Superior by the head to the admiring throng?
(A vanquiſh'd monarch* by his ſide appears,
Whoſe deep-felt woes the generous victor chears)
By ſable arms diſtinguiſh'd from the reſt,
The oſtrich-plume† high-nodding o'er his creſt:
Great Edward's‡ heir!—on Creſſy's plains renown'd!
With Gallic ſpoils and gorgeous trophies crown'd.—
Who yonder leans upon his ſhield,
And looks tow'rds Agincourt's enſanguin'd field?

(Where

* The King of France, taken by the Black Prince, and detained ſome time priſoner by his father Edward III. in Windſor Caſtle.

† The oſtrich-feather was in the arms of the conquered King of Bohemia, and thence adopted by the victorious Prince of Wales.

‡ The Prince of Wales the heroic ſon of Edward III. ſurnamed the Black Prince, becauſe he wore black armour.

(Where Gallia's leaders preſs the ground
With countleſs thouſands ſtretch'd around)
Like Peleus' ſon, in arms divine,
Effulgent glories round him ſhine!
Henry!* thy awful form is known,
And on thy laurel'd brow ſtill gleams the hoſtile crown.

VII.

Like ſhades of night, the viſion flies,
No more romantic ſcenes ariſe:
I 'wake from out the pleaſing dream,
And glad purſue the martial theme.
Genius of Britain! to thy office true,
On yonder heath† the waving banners view;
Where Maidſtone's antient fabric ſtands,
And Medway's ſtreams refreſh the thirſty lands;
(Britiſh ſpirit never droops!)
Where late the foreign hireling troops,
A ſervile, mercenary band!
Diſgrac'd the ſtate, and ſham'd the land;
Now behold a native race
With freer ſtep, and bolder grace!

* Henry V. crowned King of France.

† Cox-heath.—An alluſion to the encampment there in the ſummer of 1778.

Thy Britain's offspring glad ſurvey,
(Experienc'd Amherſt leads the way:)
See! her heroic free-born chiefs advance,
And hurl defiance tow'rds perfidious France.
—To individual worth, Goddeſs attend
And Grafton view the Soldier's‖ and the Muſe's§ friend!
Fitzroy! thy patriot name!
Granta!* thy letter'd fame,
Borne on the tide of harmony along,
Shall live united in your poet's ſong.‡

VIII.

Learning's digreſſive path is wide,
O Muſe! by love of ſcience drawn aſide,
Return, and view the flower of beauty's pride:

Is

‖ His Grace the Duke of Grafton, at Coxheath, was diſtinguiſhed by that amiable appellation.

§ In the year 1768, Mr. Gray, by the unſolicited influence of the Duke of Grafton, was nominated King's Profeſſor of Modern Hiſtory, in the univerſity of Cambridge, a place of 400l. per annum.

* Cambridge.

‡ Gray's ſublime and beautiful ode, that was performed in the ſenate-houſe at Cambridge, July 1, 1769, at the inſtallation of his Grace Auguſtus Henry Fitzroy, Duke of Grafton, Chancellor of that univerſity.

Is it Fancy's ſtronger ſway
That bears my raptur'd ſoul away?
Do mine eyes diſcern aright?
Or brilliant beauty overpower my ſight?
In martial veſt
By Venus and the Graces dreſt,
To yonder tent, who leads the way?
Art thou Britannia's Genius? ſay!
Or in the ſofter features of thy face
Trace we the likeneſs of the Marlbro' race?
Hail! fair Devonia!* hail!
Thy powerful charms prevail;
When Churchill's offspring takes the field,
Ne'er ſhall the ſons of Britain yield.

IX.

Muſe of Glory! raiſe the verſe
Churchill's matchleſs deeds rehearſe.
Paſt time returns, recall'd by you,
And Blenheim‡ riſes to my view.

* The Ducheſs of Devonſhire.

‡ A village of Suabia, in Germany, on the weſt ſide of the Danube; rendered memorable by the victory, which the confederate army, under the command of the Duke of Marlborough and Prince Eugene, obtained over the French and Bavarians, commanded by the Duke of Bavaria and Marſhall Tallard, on the 2d of Auguſt, 1704.

Like Mars himſelf ſublime the hero ſtands,
And urges on the daring bands,
Like Mars, inſpir'd with Pallas' wiſer mind.—
Slaughter rages unconfin'd!
In vain the Gallic ſquadrons ſtrive
To keep the fainting war alive.
The choſen troops* retreat—they fly;
Victory lightens from his eye:
Deſperate they plunge into the flood,
The raging Danube ſwells with blood:
Grim Fate inwraps his deſtin'd prey,
And orphan'd thouſands weep that dreadful day.

X.

Hail! fair Devonia! hail!
Marlbro's deſcendant ſhall prevail:
From time's firſt æra to the preſent hour,
All warriors own reſiſtleſs beauty's power.
Fir'd by Helen's fatal charms,
Youthful Paris ruſh'd to arms.
By Thais' artful ſmiles was won
Macedonia's conquering ſon.

She

* Gens d'armes, or the houſhold troops:—The beſt troops in the French army.

She rais'd his rage, or ſooth'd his ire:
To pleaſe the dame
He ſpread the flame,
That wrapt the world's metropolis on fire.
If Thais† thus the power poſſeſt
From honour's path to turn the conqueror's mind;
Do thou, bright nymph, (in whoſe fair breaſt,
The nobler virtues dwell enſhrin'd)
Employ the power the Gods to beauty gave,
Exert thy chaſter energy to ſave.
What may not public virtue do,
Approv'd, ſupported, chear'd by you?
Thy influence what withſtand?
'Mid blaze of arms,
Thy brighter charms
Shall raiſe a patriot flame to ſave the land.
Allied to Cavendiſh, the Spencer-race
In thee ſhall gain a double grace:
Their mingled honours deck thy line,
And thou our tutelar Minerva ſhine.

† Alexander in a drunken frolic (at the inſtigation of Thais, the celebrated courtezan of Corinth) burnt Perſepolis, the moſt beautiful and magnificent city of the Eaſt.

XI.

Where yon tall ſpire† ſalutes the ſky,
Where Sarum's ſpacious plains extend,
Before the gales Equeſtrian§ enſigns fly,
And ſhouts of war the joyful welkin rend.
Freedom's brave ſons, unknown to yield,
On generous courſers ſcour the field,
They burn with fierce delight;
Their injur'd country's wrongs they feel,
Eager they ſnatch the gleamy ſteel,
And fir'd by—Johnſon*—wiſh th' avenging fight.

XII.

What wonderous ruin yonder ſtands?
A pile, not rais'd by mortal hands,
Stone-Henge!—ſtupendous, antient frame!‡
Well known in days of early fame!—
O Muſe!

† Saliſbury ſteeple.

§ The camp at Wilton, near Saliſbury Plain, in the ſummer 1778, conſiſted entirely of horſe, commanded by General Johnſon,

* General Johnſon, who had the command of the horſe.

‡ It appears from the moſt authentic records, that Stone-Henge was a temple of the Druids, before the eſtabliſhment of Chriſtianity in this kingdom.

O Muſe! from thee what marvels ſpring?
The Muſe's work, the Muſe ſhall ſing.—
Beyond the date of records old,
Bards attun'd their harps of gold;
The power of ſong was unconfin'd:
To prove its wonderous force they all combin'd:
All Albion's bards aſſembled round,
(Their brows with oaken garlands crown'd,)
To try the power immenſe of conſecrated ſound:
With rapturous fire
They ſtruck the lyre:
With geſtures wild, and looks entranc'd,
Along the vale in magic ranks they danc'd.

XIII.

"Give us (they ſung) great God of Light!‡
"A glorious inſtance of thy might:
"Some miracle impart,
"To dignify the myſtic art."
Their voice the God propitious hears—
He ſtoops—he ſhakes the lofty ſpheres—
—He viſibly deſcends.
Each mountain ſinks, each valley bends,

And

‡ The Druids worſhipped the ſun.

And rocks the ſolid earth.
With awe inſpir'd
The bards retir'd,
When lo! a wond'rous birth!
With inſtantaneous bound
To order ruſh'd the rocks around:
Fabric compleatly-form'd and new!
Stone-Henge aroſe to their enraptur'd view;

XIV.

Sacred to bards, and Druids' magic power,
The fane upſprang, in happy hour,
In time's remoter date:
To ſages old
And chieftains bold,
An oracle of ſtate.
To bards the Gods decreed
To charm the martial throng,
To ſing the warrior-ſong,
And form the youth t' acquire bright Glory's meed.
Ev'n now (they ſay) what time at ſtill midnight
The moon's mild beams the vales delight,
The ſimple ſhepherds think they hear
Sounds more than human in the air.

Stronger

Stronger fancy reaſon warps;
Majeſtic forms of Druids riſe
In ſudden viſions to their eyes,
And tune their ſhadowy harps.

XV.

Since arms emblaze the fields—appear
Spectres more frequent in the air;
Arrang'd in order bright,
Well pleas'd amid the tents to rove,
The ſhades of mighty heroes move
Cloth'd in the robes of night,
Inſpire the ſons of Mars in dreams,
And fire their ſouls with warlike themes:
Protracted ſleep they ſcorn,
From beds of ſloth upborn,
Light and active as the morn,
Refreſh'd they riſe;
With winged ſpeed,
They mount the ſteed,
And raiſe the ſhout of triumph to the ſkies.

XVI.

Genius of Britain! view well-pleas'd
The mighty force thy power hath rais'd.

Where

Where fainted Edmund* ſleeps,
(While o'er his tomb oblivion creeps)
On the neighbouring martial land,§
See Saville lead th' Eboric band.‡

Hark! whence the martial ſhouts ariſe,
To Warley's tented field, turn thou thine ardent eyes,
Where the thund'ring cannons† make
The ſturdieſt oaks of Brentwood ſhake!

Look down once more—behold again—
On fam'd Wintonia's‖ chalky plain:
Where yonder Royal ruin** lies,
And Gothic towers obſcurely riſe,
Where plenty ſmiles, 'mid waving corn,
On fruitful meads luxuriant crops are borne,
And fleecy flocks the neighbouring hills adorn.

Behold!

* St. Edmundſbury, in the county of Suffolk.

§ The camp in the neighbourhood of St. Edmundſbury, in the ſummer, 1778.

‡ Yorkſhire, from Eboracum, the Roman name for York.

† The camp of Warley Common, near Brentwood, Eſſex, in the ſummer, 1778, remarkable for a fine park of artillery.

‖ The antient name for Wincheſter.

** The ſhell of a palace built by Charles II. on the ruins of an old caſtle, once the ſeat of the Saxon Kings.

Behold! conſpicuous in the line,
Where Dorſet, Rivers, Berkley, Paget ſhine!
Where ſquadrons move in armour bright:
With mingled beauties pleaſe thy ſight,
A various proſpect, wide and far,
Riches of peace and images of war!

XVII.

[On yonder mountain's ſides,
Object illuſtrious, great and new!
The highly-grac'd pavilion view,
Where Majeſty reſides.
For him the arts a deathleſs wreath entwine,
While round the throne ſhall bright-ey'd ſcience ſhine,
His awful brow inſpire the martial rage,
While Charlotte's ſofter ſmiles adorn a poliſh'd age.
—Aönian virgins! heavenly bland
View yonder claſſic band,§
Your Britiſh ſons, all blooming youths and fair,
In garb of Rome, with hyacinthine hair,
Marſhall'd by Warton's ſkill, beneath his guardian care;

His

§ The Wincheſter ſcholars, headed by Dr. Warton, dreſſed in their gowns and caps, attended the Royal Review at Wincheſter, in the ſummer 1778; and the exhibition of this "agmen puerile," attracted the Royal notice and attention.

His mental eye may view 'mid theſe,
Some future Tully or Demoſthenes,
Some youthful Virgil lie conceal'd,
Or lyric Horace unreveal'd.
—Rapt of erſt with Fancy's heavenly fire†
Why, Warton, ſleeps thy tuneful lyre?
Would'ſt thou but deign of arms to ſing,
And touch but once th' heroic ſtring,
Ardour divine would kindle round,
" And Men grow heroes at the ſound."]

This Stanza was added at the time of the Royal Review at Winchester.

XVIII.

From hardy regions of the North,
Fierce Caledonia's* ſons pour forth;—
The plaided troop the target wield,
With thundering footſteps ſhake the field,
While, like the light'ning, from Jove's arms divine,
In fiery circles mov'd, their rapid broad-ſwords ſhine.
—Glory her courſe unbounded runs,
And fires Damnonia's§ diſtant ſons,

The

† Alluding to Dr. Warton's beautiful Ode to Fancy.

* The antient name for Scotland.

§ Damnonia, the antient name of Devonſhire.

The "ſpirit-ſtirring drum" alarms,
And Acland† leads the youth in arms;

[*With glory, for a while no more, alas! they burn,
Their leader loſt, the drooping ſquadrons mourn,
A ſlow and melancholy train
With arms inverted o'er the plain!
O Muſe of glory! ſhed the godlike tear
To grace heroic Acland's funeral bier.]

On fair Iërnè's‖ fruitful plains
Ruſh to arms the vigorous ſwains.
—From Cambria's‡ muſe-deſerted§ fountains,
From her bleak ſky-bounded mountains,
Their kindred country to defend,
Britain's antient race deſcend;
Glamorgan's warriors quit their native land,
Gallant Mountſtuart heads the band;

† John Dyke Acland, Eſq; (the eldeſt ſon of Sir Tho. Acland, Bart.) of Pixton, Colonel of the firſt battalion of Devonſhire militia, one of the beſt diſciplined provincial regiments in the kingdom.

* Added on Colonel Acland's death.

‖ The Roman name for Ireland.

‡ The antient name of Wales.

§ In alluſion to the Welch Bards ſlain by order of King Edward.

The fiery youth he ſcarce reſtrains,
(Tumultuous ardor in their veins,)
Eager to prove their force on England's martial plains:
Each hero emulates his ſire,
The nation glows with martial ire:
With Cadwall's† native rage, and bold Llewellin's* fire!
On every heath, on every ſtrand,
Embattled legions grace the land:
To arms—the hollow vallies ſound;
To arms—to arms—the hills rebound:
Echo, well-pleas'd, repeats the voice around.

XIX.

Muſe of Glory! ceaſe thy ſtrain;
Muſe of Melancholy, reign
For one ſhort penſive hour:
Genius of Britain! 'mid thy power,
With head declin'd, in anguiſh mourn
O'er Chatham's patriot urn.
Immortal Chatham! on thy tongue
Demoſthenêan accents hung,
While, with applauſe, the liſtening ſenate rung;

Who

† Cadwall, or Cadwallader, the famous hero of the Welch.

* Llewellin the laſt King of Wales.

Who now that ſenate ſhall controul,
And flaſh conviction on the ſoul?
Combine with eloquence the patriot flame,
And ſpread o'er every ſhore thy country's fame?
Oh! to thy country ever dear!
Thy ſpirit let our ſouls revere!
Thy vigour in our hearts infuſe!
Our troops inſpire—inſpire the Muſe!
Secure within our happy iſle,
Bid us at vain invaſion ſmile:
—Our fleets triumphant o'er the main,
Old Ocean's empire ſtill maintain:
—Britain's imperial flag advance,
And point her thunder 'gainſt the coaſts of France,
(Wide as the waters flow,
To keep the ſubject waves in awe,)
Make Britain's naval terrors known,
And Lewis tremble on his ſplendid throne.

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MUSEUM

ODE

TO

CURIOSITY;

READ AT

BATH-EASTON VILLA,

In the Beginning of the WINTER, 1778.

(FOURTH EDITION.)

DEDICATED TO

EDWARD ROCHE, Esq;

OF

TRABULGAN, COUNTY OF CORKE,

IRELAND.

ODE TO CURIOSITY.

I.

ALL hail! thou heaven-deſcended maid,
In Fancy's various robes array'd,
Firſt of thy ſhining train,
Wiſdom's fair child, inventive art,
(Taught to expand the liberal heart,)
Shall own thy wide domain.

II.

To thee, O nymph, my Muſe ſhall ſing,
If thou but plume her trembling wing,
And bid her pinions riſe;
Without thy aid, ſhe mounts no height,
Nor emulates Pindaric flight,
Content with humbler ſkies.

III. Antient

III.

Antient or modern, all we know,
To thy bright origin we owe;
The healing art is thine:
With thee the COAN SAGE* was fraught,
From thee deriv'd that heav'nly thought,
Which ſtamp'd his works divine.

IV.

GALEN's great mind thou led'ſt to view
Man's wonderous fabric; whence he knew
The harmony of parts:†
In his dark age, anatomy
Languiſh'd in feeble infancy,
'Mong rude unfiniſh'd arts.

V.

Succeeding ſages caught the flame,
More nicely ſcann'd the human frame—
—To trace th' arterial way,

To

* Hippocrates was called the Divine Old Man of Cos, at which place he wrote his Coan Prognoſtics.

† Galeh wrote a treatiſe, *de Uſu Partium Corporis Humani.*

To trace the veins from every part,
Meandering to the fountain heart,
Reſerv'd for HARVEY's day.‡

VI.

To HUNTER thou haſt laſtly ſhown,
All that perchance ſhall e'er be known
Of th' human form divine:
Thou didſt direct his ſearching eye,
The ſmalleſt lymphæduct to ſpy,
And nerve minutely fine.

VII.

Rais'd by thy wonder-working hand,
Behold thy own bright temple* ſtand,
Offſpring of HUNTER's mind.—
'Mid Learning's old and modern lore,
And Nature's choice collected ſtore,
There, Goddeſs, dwell enſhrin'd!

Thou,

‡ Dr. Harvey diſcovered the circulation of the blood, in the year 1621; though Servetus, a Spaniard, who lived at Villeneuf, (from thence called Villonovanus) found out that the blood circulated from the heart through both lobes of the lungs, near 100 years before him.

* Dr. W. Hunter's Muſeum in Great Windmill-ſtreet,—a moſt valuable repoſitory of the fineſt collection of human anatomy in the known world; of a moſt curious collection of medals and foſſils; together with the beſt editions of the antient and modern authors, &c.

VIII.

Thou, Science' wandering ſteps didſt guide,
Her ancient reign extending wide,
From Egypt's realm to Greece:
To Attic Wit thou gav'ſt the fire,
Thy breath bold JASON did inſpire
To gain the Golden Fleece.

IX.

By thee, to acts of Glory fir'd,
Great Philip's godlike ſon aſpir'd,
Reſtleſs new worlds t' explore;
(Thy ſtar†, preſiding at his birth,)
He conquer'd one contracted earth,
And wept to conquer more.

X.

Thy powerful ſway old Latium knew,
Where'er the Roman Eagle flew.—
To civilize‡ mankind,
On Conqueſt's laurel'd helm you ſat,
Attending Julius' milder ſtate,
In triumph o'er the mind.

XI. Paſt

† Some hiſtorian remarks, that when Alexander the Great was born, an appearance like a ſtar, ſhone over the houſe of his father Philip.

‡ Julius Cæſar introduced the liberal Arts and Sciences among the conquered nations, and was no leſs curious than ambitious.

XI.

Paſt Time's abyſs, you bring to view,
Heroes of old preſerv'd by you
Live in th' Hiſtorians' page:
To them th' indulgent Gods decreed,
Still to preſerve each glorious deed
Unſullied down thro' age.

XII.

To native manſions unconfin'd,
'Tis thou doſt form the roving mind,
And tempting lead'ſt the way:
Thou rear'ſt the maſt, and ſpread'ſt the ſail,
To catch the ſwiftly-winged gale
Wide o'er the raging ſea.

XIII.

By thee Columbus'§ ſelf was taught;
And thou didſt prompt the daring thought
Of his unbounded mind,
Far,—far from ſafe, inglorious home,
Wide o'er th' Atlantic main to roam,
Another world to find.

XIV. From

§ Columbus, a Genoeſe, diſcovered America in the year 1492.

XIV.

From thee (their bright and ſacred ſource)
Invention's ſtreams derive their courſe,
And flow to modern hour:
You teach th' Electric wonderous force
To emulate the Lightning's courſe,
You rival Jove's dread power.

XV.

Our modern ſages learnt from thee
The Loadſtone's myſtic quality,
True to the polar ſtar:
Safeguard to mariners o'er ſeas,
Who hence are taught, thro' pathleſs ways,
To ſteer their courſe afar.

XVI.

Cadmus,* from thee, by travel taught,
Gave viſibility to thought,
To expreſs the diſtant heart:
Thou didſt improve his ruder plan,
Freſh to preſerve the thought of man,
Thou gav'ſt the Printing-art.

XVII. Th

* Who had travelled into Egypt, invented letters in Greece, b
took the hint from the Egyptian hieroglyphics.

† Home

XVII.

Th' ideas glowing hence we read,
Of Bards and Sages long ſince dead,
And hear the Orphean lyre:

Letters preſerve Mæonian† rage,
The Mantuan's‡ ſweet majeſtic page,
And Shakeſpeare's Muſe of Fire.

XVIII.

Not this ſmall globe confines thy hand,—
Thou ſcorn'ſt th' extent of ſea and land,
And ſeek'ſt thy native ſkies:

To rove thro' regions heav'nly bright,
And bring from darkneſs mental light,
Thou bad'ſt a Newton riſe.

XIX.

By thee inſpir'd, he fearleſs ſoar'd,
The trackleſs paths of ſpace explor'd,
Up to the firſt Great Cauſe:

The eccentric Comet's courſe he knew;
From principles ſublimely-few,
Explain'd all Nature's laws.

† Homer, ſo called from Mæonia, the ſuppoſed place of his birth.

‡ Virgil, born at Mantua.

XX.

Th' attractive and repulsive force,
He taught to solve the Planets' course,
Encircling thee, O Sun!
Taught how thy Orb of heat and light,
With unconsuming ardors bright,
Round his own centre run.§

XXI.

'Mid Worlds, and Suns, in space immense,
Astonishing to mortal sense!
To systems unconfin'd,
On wings of light,* sublime he rode,
In mental vision saw his God—
THE UNIVERSAL MIND!

§ Though Pythagoras in Greece, at an early period, discovered that the earth moved round the sun, and not the sun round the earth; and though Copernicus revived this system, in the 15th century: it was Sir Isaac Newton who first discovered the principles of attraction and repulsion, by which the solar system subsists.

* Sir Isaac Newton made some valuable discoveries in the science of Optics.

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ODE

TO

SPECULATION;

READ AT

BATH-EASTON VILLA,

In November, 1779.

(THIRD EDITION.)

THE FOLLOWING

LITTLE POEM

IS INSCRIBED TO

LADY MILLER,

By whose Desire it was written.

ODE TO SPECULATION.

I.

SISTER of Contemplation bright!
How ſhall the bard perſonify,
With what rare colours, mingled ſhade and light,
Paint thee to the mortal eye?
Of unſubſtantial thought refin'd,
Eluſive as the viewleſs air,
No images combin'd
Thy properties declare,
Unbodied emanation of the mind!

II.

The Lyric Muſe ſhall ſeek in vain
Back thro' the waſte of ages old,
Thy manſion to behold,
Strong-wing'd eagle of the ſoul!
Whoſe pinions ſuffer no controul
From numbers, ſpace, or time;
Thy birth, like Nilus' ſource, obſcure appears,
Sunk in the vaſt abyſs of years;

Ere fabled Jove's or Saturn's earlier reign;
Before exiſted the Aonian fount,
Prior to Parnaſſus' mount,
Prior to Phœbus, and the ſacred Nine.

III.

While worlds unform'd in Chaos lay,
Before the Sun illum'd the day,
Or Moon diſtributed her borrow'd light,
(While Diſcord reign'd o'er realms of night,)
Obſerving Wiſdom's awful nod,
Thou ſtill was preſent by the throne of God:
Unſullied yet by dark opinion's miſt,
Thou in his fair idea didſt exiſt;
Thou waſt preſent in his thought,
When he plann'd the beauteous draught
Of Man's imperial race;
Impreſs'd with power divine,
When he bade the Planets roll,
When he bade the Suns to ſhine
Throughout Immenſity of Space.

IV.

Hence, delegated from on high,
Quitting erſt thy native ſky,

Near *Ilyſſus'* ſacred ſtream,
Thou didſt prompt the noble theme
Of Plato's godlike mind;
When he, in bold idea, ſoar'd,
New intellectual worlds explor'd,
Thro' unattempted tracks of air,
To the firſt lovely and firſt fair:*
And round the brow of Truth, the wreath of Fancy twin'd.

V.

Bleſs'd with thy keen and piercing ſight,
Thy favour'd ſon, the learned Stagyrite,†
Tho' in thick clouds and dark array'd,
Each metaphyſic form ſurvey'd;
Saw, where the eſſences ethereal ſhoot,
And trac'd the Tree of Knowledge from the Parent root.

VI.

But brighter thro' a length of days,
On Albion ſhone thy lateſt, pureſt rays;
Warm with ſparks of Heaven's own fire
The mighty mind of Locke thou didſt inſpire,
From

* Ἔρος καλον καὶ ἀγαθον. † Ariſtotle.

From pure Senſation's and Reflection's ſource,‡
To follow thro' their winding courſe
The various ſtreams of thought, which flow
Irregularly ſwift, or tamely flow,
From the vague intellect of man,
Each wandering rill to check, where torrents devious ran.

VII.

Tho' by the viſual nerve unſeen,
Attend propitious, pure Ideal Queen!
Turn not thy lucid footſteps, nor refuſe
To tread the habitation of the Muſe;
In the Mind's eye thy form I ſee
(Rapt in poetic extaſy!)
"'Mid Thoughts that breathe and Words that burn,"
Spring, like the Phœnix bird, from Miller's fragrant urn.
Enchantreſs of the ſoul, Goddeſs ethereal, hail!
O'er rage of Time, thy deathleſs charms prevail;
To thee with homage due I bow,
Unbend thy ſerious brow,

And

‡ Locke, in his moſt ingenious Eſſay on the Human Underſtanding, hath clearly traced all our ideas from the ſimple origins of Senſation and Reflection.

And charm'd with muſic's magic ſound,
Vouchſafe a ſmile on the fair circle round:
Liſt to my lay—
Haſte not away—
Miller herſelf invites thy ſtay,
To thee ſhe conſecrates this feſtive Day:
—To ſtrew thy path with Rhetoric's blooming flowers,
And place thee, next to Wiſdom, in the Muſes' bowers.

BRITISH
11 JA 77
MUSEUM

THE

INVOCATION,

(A little Attempt in the DITHYRAMBIC STILE)

ON

THE GIVEN SUBJECT

OF

LOVE ELEGIES:

READ AT

BATH-EASTON VILLA,

IN MAY, 1780.

BRITISH MUSEUM

THE INVOCATION.

I.

STOP thy bold note, Pindaric* lyre—
And ceaſe to flaſh with thy eccentric fire!
When gentle Love's the choſen theme,
Muſe! emulate no more,
Nor the giddy heights explore
Of the fam'd Eagle† of Bœotia's ſky,
On Fancy's pinions ſoaring high,
Intenſely gazing on the ſolar beam.

II.

Ghoſt of Anacreon! thy brilliant torch,
Unillum'd at Hymen's porch,
At me thou ſhak'ſt in vain!
Win jolly Bacchus to thy grace,
Son of the vine, with ruddy face;
Around him light th' unhallow'd flame,
And make the purple Godhead bluſh with ſhame.

* In alluſion to the Author's having then finiſhed the tranſlations of thoſe Odes of Pindar, which are printed in this volume.

† Pindar.

III.

But lo! where high in heav'nly air,
Shades of Roman Wits appear;
Amid yon wanton choir,
In garments rob'd of looſe deſire,
With ſhadowy hand, who ſtrikes th' aërial lyre?
Genius of Ovid, hail!
Thy luſcious notes ſhall not prevail;
Dian, chaſte Goddeſs of the dart,
Reſiding at her ſacred ſhrine,
On her cold mountain Algidine,
Guarded the Roman Virgin's heart.

IV.

And Wiſdom's§ Goddeſs, the Athenian maid,
In Attic terrors all-array'd,
Round Beauty's ſnowy breaſt her ample ſhield diſplay'd:
Love's idle timid archer fled,
Scar'd at the horrid Gorgon's‡ ſerpent head.
The matron§ Juno Love's lewd altars ras'd,
And Hymen's torch thro' Rome's wide empire blaz'd.

V. On

§ Minerva.

‡ In alluſion to the Gorgon's head on the ſhield of Minerva.

§ Matrona Juno.—Hor.

V.

On yonder mild and placid ſphere,
What ſounds ſeraphic charm the liſt'ning ear?
Hark! amid th' unbodied hoſt,
Where Petrarch's harp ſalutes his Laura's ghoſt:—
Hail ſpotleſs, ſentimental pair!
Ever lovely, ever fair!
Genius of Petrarch's love-inſpiring ſong,
Come, and bring with thee along
Virtue, immortal maid!
In ever-blooming charms array'd,
And ſmiling innocence in robes of white,
With lawful love, and chaſte delight;
With theſe, reſponſive in ſweet notes, complain
To Shenſtone's* or to Hammond's elegïac ſtrain.

VI.

Borne on the wings of faithful dove,
Offspring of heav'n, connubial love,
Vouchſafe to ſmile
On ſons and daughters of Britannia's iſle;

* Shenſtone's and Hammond's admired Love-Elegies.

And joining Venus' ſhining train,
(Freſh as emerging from the main*)
To Miller's myrtled dome repair,
(The Graces are already there)
And wafted on a gentle ſigh
Thy purer altars raiſe in Beauty's melting eye:
Around the laurell'd urn thy influence ſhed;
And with the myrtle crown thy humble votary's head.

* Venus, as may be learned from her Greek name Αφροδιτη, is ſaid to have ſprung from the froth of the ſea.—
Venus orta mari.—Ov.

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AN

ODE

WRITTEN ON

HIS MAJESTY'S ARRIVAL

AT WEYMOUTH;

And presented to the QUEEN by Miss BURNEY,

IN the Month of JULY, 1789.

BRITISH MUSEUM

ODE TO THE KING.

I.

THE Nation's loyal vows ſhall not be vain!
Goddeſs of Health, Hygeia! from the main
Wafted by healing breezes riſe;
Aid the mild influence of the Skies:
Expand thy Zephyr's gentle gales
O'er Dorſet hills, and Melcombe's vales:
Pure air from ſtrength'ning ocean bring
Fragrant and freſh for Britain's King:
Pure air inſtinct with native power,
Unſoil'd by noxious herb or flower.

II.

God of the Sea! (whoſe torrents ceaſe to roar,
And in ſlow tide,
Delighted glide
On Royal Melcombe's* circling ſhore)

From

* The antient name of Weymouth, was Melcomb Regis, or King's Melcombe.

From hidden treaſures of thy wealth,
Give that moſt precious jewel—Health:
And yield it as a tribute free,
Great Ruler of the deep from Thee:
Eſtabliſh'd Health—moſt brilliant gem,
That can adorn a Monarch's diadem.

III.

God of the Sea! ſince George haſt deign'd to lave
In thy ſalt-ſtream, and vigour-giving wave:
Brace to new ſtrength his ſcepter'd hand,
Strongly to graſp the Enſign of Command
And raiſe it high! 'till diſtant realms obey,
And court the umpire of its righteous ſway:
Second to thee, let him controul the main,
But, o'er his Subjects hearts, without a rival reign.

IV.

Great God of Healing, Heat, and Light!
O Sol! elate in beaming car,
In radiant courſe conſpicuous far,
Diſpel the envious Shades of Night,
Reſume thy wonted Splendors bright:

Bid

Bid the foul miſts† and vapours fly,
That late obſcur'd thy piercing eye:
Bid the ripe corn-fields laugh and ſing,
In joyful ſympathy with Britain's King:
Diffuſe o'er Charlotte's cheek the laſting ſmile,
Thence let the chearing beam illumine Albion's Iſle!

V.

Ye Maids on Pindus' flowery top who dwell,
Attune to dulcet notes the ſounding ſhell:
Exert your magic power, and charms divine,
With roſy-finger'd Morn, harmonious Nine!
Round George's patriot Brow the Wreath of
Health to twine.

VI.

While nobler Bards may ſtrike the lyre
Impregnate with extatic fire!
Permit thy humble votary to bring
His mite of ſong to thee, O King!
E'en as the gentle rivulet of Wey
Rolls his ſmall current to the mighty Sea.

† In alluſion to the dark and gloomy weather at the time the Ode was compoſed.

F I N I S.

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